

BORG ON BOARD: VOYAGER'S SEXY JERI RYAN

CINESCAPE

ACTION/ADVENTURE/SCI-FI MOVIES/TELEVISION/NEW MEDIA

**THE
X-FILES
MOVIE**
A Report
from the Set

**GODZILLA
RETURNS!**
Rebel with a Cause

**PATRICK
STEWART**
Back on the
Moral High Ground

THE NEXT STAR WARS

Separating Fact from Fiction in George Lucas' Universe

\$4.99 U.S./\$6.50 Canada
Nov./Dec. 1997



12

Liam Neeson

Samuel L. Jackson

Jake Lloyd

Terence Stamp

Natalie Portman



STAR TREK © PARAMOUNT, STAR WARS © LUCASFILM, NEESON & LLOYD PHOTOS © 20TH CENTURY FOX, JACKSON & PORTMAN © WARNER BROS., STAMP © CORNELL, PORTMAN OUTLINE

STAR TREK
FIRST CONTACT

LIMITED EDITION
EXPANSION

Assimilate This!

The process begins late fall, 1997

DECIPHER
The Art of Great Games

STAR TREK
CUSTOMIZABLE CARD GAME

www.decipher.com

Package art is preliminary and may not reflect actual product.

Celebrate with a NEW SERIES...

STAR TREK: 30 YEARS LIMITED EDITION CHECKS

FIRST TIME EVER - all four STAR TREK™ programs in one dynamic check series!

Explore the possibilities - Share in the celebration - Discover where all Star Trek enthusiasts are going - to The Anthony Grandio Company!

Never before in a STAR TREK check package!

- 4 rotating scenes, a check for each series - 30 Years of STAR TREK history!
- Gold foil Official STAR TREK: 30 YEARS logo and Celebration message on each check.
- Official STAR TREK: 30 YEARS logo on the back.
- Your name and address in Official STAR TREK Crillie type font.
- Federation security features for fraud protection.

- ▲ Our Gift: STAR TREK: 30 YEARS Limited Edition checkbook cover - with gold foil logo!
- ▲ Commemorative set available for the collector or those without checking accounts.
- ▲ A Stellar Gift Idea: Our gift certificates for your family and friends.

**Our Gift! - Limited Edition
STAR TREK: 30 YEARS Cover!**



*with SE 30 YEARS Check purchase - also sold separately.

ALSO AVAILABLE FROM THE ANTHONY GRANDIO COMPANY...

**STAR TREK: THE NEXT GENERATION - 8 exciting scenes
The biggest STAR TREK series ever!**



Cover included with order - also sold separately.

**STAR TREK CLASSIC - 5 scenes, Includes Federation Seal
or UNITED FEDERATION OF PLANETS - 1 scene, Federation Seal**



Cover included with order - also sold separately.

These STAR TREK checks are accepted by banks throughout the galaxy but are only available in this solar system from The Anthony Grandio Company. Send for your STAR TREK checks and gift certificates today... because this offer will only orbit for a limited time!

Instructions: To ensure correct bank codes, please follow these instructions carefully.

1. Send a reorder form or voided check from your existing check supply. Indicate any printing changes. No photocopies please!

2. Also send a deposit slip from your existing check supply.

3. Complete and include this order form.

4. Enclose a check payable to The Anthony Grandio Company.

Allow four weeks from receipt of order for regular delivery.

Checks will be mailed to the address printed on your checks.

Mail to:

**The Anthony Grandio Company
P.O. Box 23098
Jacksonville, FL 32241-3098**

To order gift certificates and commemorative sets, call 1-800-472-6346.

Satisfaction Guaranteed.

TM & © 1996 Paramount Pictures. All Rights Reserved. STAR TREK and Related Marks are Trademarks of Paramount Pictures. The Anthony Grandio Company Authorized User.

Yes! I Want STAR TREK Checks!

YCIN39

Name _____

Daytime phone # (____) _____

Start my checks at number _____

(If no number is provided we will start with 1001)

STAR TREK CHECKS (please mark style(s) & quantity)

- ☐ STAR TREK CLASSIC
☐ UNITED FEDERATION OF PLANETS
☐ STAR TREK: THE NEXT GENERATION

Quantity	One-Part (200 per box)	Duplicate (150 per box)
1 Box	☐ \$14.95	☐ \$16.95
2 Boxes	☐ \$29.90	☐ \$33.90
4 Boxes	☐ \$54.80 <i>Best Buy!</i>	☐ \$62.80 <i>Best Buy!</i>

STAR TREK LIMITED EDITION CHECKS (please indicate quantity & total)

# of Boxes	Total
One-Part (200 per box) X \$19.95 =	\$
Duplicate (150 per box) X \$21.95 =	\$



STAR TREK CHECKBOOK COVERS (please complete if ordering additional covers)

USS Enterprise NCC-1701 Cover (STAR TREK CLASSIC cover)	# of Covers X \$4.95 =
USS Enterprise NCC-1701D Cover (STAR TREK: THE NEXT GENERATION cover)	# of Covers X \$4.95 =
STAR TREK: 30 YEARS LTD ED Cover	# of Covers X \$6.95 =

Please enter prices from charts at left

Checks (please note style & qty. are marked on chart)	
Additional Covers (fill out chart at left)	
Matching STAR TREK lettering - \$2.50 (complementary with ST: 30 YEARS LTD ED Checks)	
STAR TREK Signature Insignia - \$2.95 (not available for ST: 30 YEARS LTD ED Checks)	
For ST CLASSIC & FEDERATION Checks:	
☐ Command ☐ Science ☐ Engineering (Choose one - Command insignia shown in kit check above)	
For ST: THE NEXT GENERATION Checks:	
☐ (One insignia only - insignia shown in Picard check above)	
FL sales tax (add 6.5%)	
Shipping & Handling	1.25
For Priority Mail add \$3.75	
TOTAL	

The Anthony Grandio Company is proud to be part of the Star Trek 30th Anniversary Celebration!



© PARAMOUNT

60

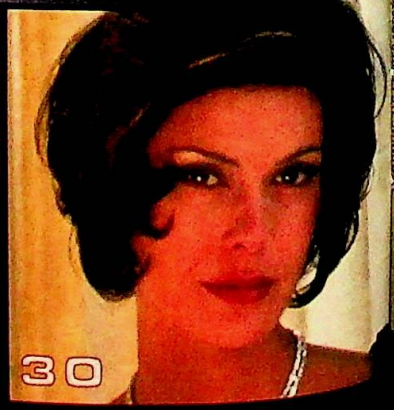


34

© LUCASFILM LTD



22



30

22 LEAPING LIZARD

Look out, Manhattan: Godzilla's tired of trashing Tokyo, so Roland Emmerich and Dean Devlin are helping the King of the Monsters take a bite out of the Big Apple.

26 SHORE LEAVE

While the Enterprise gasses up for its next big-screen *Trek*, Patrick Stewart takes a break from Jean-Luc Picard to chase Julia Roberts, naughty schoolboys and a great white whale.

30 LEAVING LOIS

After exchanging her last *Lois & Clark* supersmooch with Dean Cain, Teri Hatcher is hooking up with another pop-culture icon—James Bond—in *Tomorrow Never Dies*.

34 A NEW HYPE

The tremors in the Force are growing stronger: George Lucas has begun production on the new *Star Wars* trilogy. *CINESCAPE* takes a look at the adventure ahead.



48

48 BODY DOUBLES

In the futuristic thriller *Gattaca*, Ethan Hawke and Uma Thurman discover the ugly truth behind mankind's genetically engineered perfection.

54 BUG HUNT

To bring *Starship Troopers'* aliens to creepy-crawly life, director Paul Verhoeven turned to special effects master Phil Tippett, the mind behind *Jurassic Park's* dino might.

60 BORG AGAIN

Jeri Ryan joins the *Voyager* crew as Seven of Nine, the most bodacious Borg ever to beam aboard a starship.



54

LETTERS

8 The Bat-furor rages as readers react to *Batman and Robin*.

NEWS

12 The stars of *The X-Files* contemplate their big-screen future.

RUSHES

18 A bad hair day for Tom E. Scott; Ron Perlman gets alienated.

MOVIES

66 Thanks to producer Debbie Allen, a lost page from American history returns as *Amistad*, Steven Spielberg's latest epic.

VIDEO

70 The battiest *Batman* movie yet is also the lamest.

TELEVISION

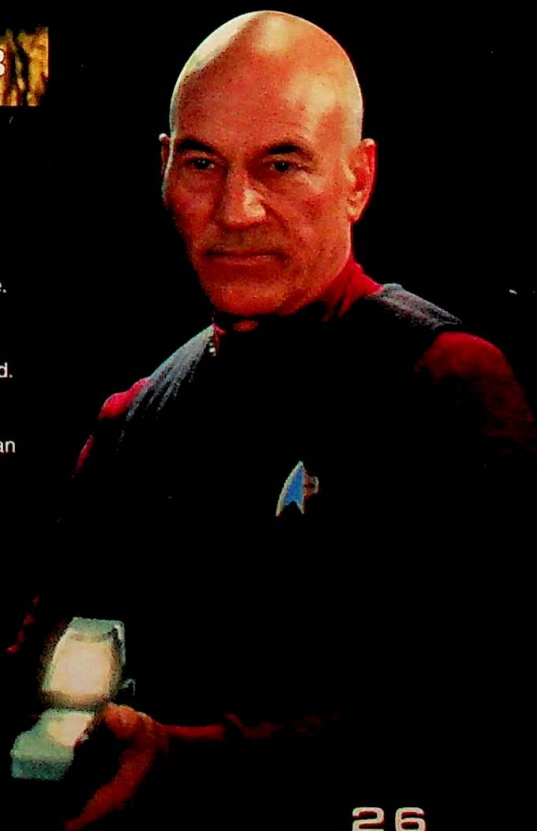
76 The star of *Sleepwalkers* dreams of prime-time success.

ENTERTAINMENT

78 *Blade Runner* returns as an innovative CD-ROM game.

BOOKS

80 A Gillian Anderson tell-all has nothing to tell.



CINESCAPE

FROM THE EDITOR

NOVEMBER/
DECEMBER 1997
VOLUME 3, NUMBER 10

PUBLISHER
Steve Harris

EDITOR
Douglas Perry
MANAGING EDITOR
Mo Ryan
WEST COAST EDITOR
Beth Laski
SFX EDITOR
Ron Magid
ASSOCIATE EDITOR
Steve Hockensmith

ART DIRECTOR
Mike Smith

ASSOCIATE ART DIRECTOR
Brian Trost

ASSOCIATE DESIGNERS
David Gonzalez, Shane Harrison, John W. Ritter, Pat Sandberg

CONTRIBUTING WRITERS

Mark A. Altman, Edward Gross,
Kristin Klobberdanz, Frank Kurtz,
Chandra Palermo, Cindy Pearlman

PRODUCTION MANAGER
Jack Copley

MVP MEDIA GROUP™

Steve Harris, President
Mark Kaminsky, Vice President/General Counsel
Douglas Perry, Director of Operations/Editorial Director
Val Russell, Circulation Director
Peter Walsh, Marketing Director
Linda Sue Smith, Controller
Mike Smith, Design Director
Pat Sandberg, Systems Manager
Lori Gignac, Office Manager
Rick Ikonavitch, Newsstand Consultant
John Stanford, Manufacturing Director—
Stanford Consulting, Inc.

ADVERTISING

Eisenberg Communications Group, Inc. (818) 712-9400
Jeffrey Eisenberg, National Advertising Director
Eric DeRise, Account Executive
Elaine Zimmelman, Advertising Coordinator

DISTRIBUTED BY: WARNER PUBLISHER SERVICES, INC.

For customer service inquiries, change of address, missing issues or subscription concerns, please contact CINESCAPE, P.O. Box 605, Mt. Morris, IL 61054-0605, or call (800) 342-3592.

CINESCAPE (ISSN# 1077-3363) is published bi-monthly, along with three special double issues per year, by MVP Entertainment, Inc., 1920 Highland Ave., Suite 220, Lombard, IL 60148. Periodical Postage paid at Lombard, IL and additional mailing offices. Single issue rate: \$4.99. Subscription rates for U.S.: \$29.95. Canada and Mexico: \$36.95, and all others: \$75.00. POSTMASTER: Send change of address to: CINESCAPE, Customer Service, P.O. Box 605, Mt. Morris, IL 61054-0605. The publishers are not responsible for unsolicited materials. Without limiting the rights under copyright reserved herein, no part of this publication may be reproduced, stored in or introduced into a retrieval system, or transmitted, in any form, or by any means (electronic, mechanical, photocopying, recording, or otherwise), without the prior written notice of MVP Entertainment, Inc. Copyright © 1997. MVP Entertainment, Inc. All rights reserved. TM and ® for theatrical and television series and the characters contained therein are owned by the respective trademark and copyright holders. All materials listed in this magazine are subject to manufacturer's change and publisher's responsibility for such changes. CINESCAPE is a registered trademark of MVP Entertainment, Inc. MVP Media Group is a service mark of MVP Media, Inc.

Paramount Pictures, keepers of the Gene Roddenberry flame, has finally caught on to the cultural zeitgeist. The original *Star Trek* hardcore have given up their phaser tieclips and personalized Spock checks for things like annual sojourns to Club Med (we hear it's a lot like Rubicum III without the death sentences). Their kids, meanwhile, who were expected to rise up and take their parents' place in Trekkedom, are too busy downloading faked naked photos of Teri Hatcher to bother with the United Federation of Planets.

So what is a studio exec to do? Go back to basics, of course.

In the old days, you'll remember, deep space had some va-va-voom. Tripping from planet to planet, the courageous Capt. Kirk, his spit-curl bouncing, battle-breasted aliens who wore nothing but nicotine patches and bedded flaxen-haired pseudowomen between papier-mache boulders.

Anything to get off the bridge and out into the universe.

Not so the *Next Generation*. Sure, Dr. Crusher would hint and cajole and twitch her lips longingly at Picard, but the captain would merely retire to his ready room, where he might, in a weak moment, try to think dirty thoughts without cringing. "S-s-sex is normal," he would tell himself. "S-s-sex is healthy."

Now the good times are back at Starfleet—thanks to thousands of itchy teens flipping the channel to *Xena* reruns. All of a sudden we've got Worf and Dax lovingly tearing each other to pieces on DS9, and on the even more Nielsen-challenged *Voyager*, the recruitment of a statuesque, strawberry-blond Borg, who leaves no doubt in this issue about her appeal (see page 60).

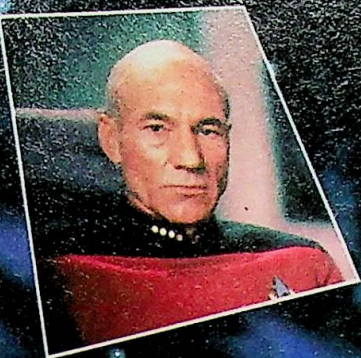
Captain Kirk might be long gone, but it's good to know his mission—seeking out new life, new civilizations and new nookie—will continue. —Douglas Perry

PARAMOUNT PICTURES PRESENTS THE OFFICIAL

STAR TREK

THE NEXT GENERATION™

COLLECTOR'S CHESS SET



Playing board shown
much smaller than
actual size of 17 1/2"
(45.09 cm) L. x 17 1/2"
(45.09 cm) W. x 2 1/2"
(7.30 cm) H.



CELEBRATE THE
10TH ANNIVERSARY
OF STAR TREK:
THE NEXT GENERATION



Medals of solid
sterling silver accent the
handsome chessboard.

It's the game of the future. The definitive intergalactic chess set. First of its kind ever to officially honor STAR TREK: THE NEXT GENERATION™. Authorized and authenticated by Paramount Pictures.

The ultimate confrontation in space. Pitting Picard, Riker and the U.S.S. ENTERPRISE™ against their greatest foes. "Q," Ardra the She-Devil, Romulan Commander Sella. The Borg. Even Data's "twin brother."

COUNSELOR DEANNA TROI
QUEEN



CAPTAIN JEAN-LUC PICARD
KING



the evil android Lore.

Thirty-two hand-painted pewter figures, each on its own crystal-clear base. Just \$37.50 each. The golden-toned playing board, set with two solid sterling silver metals, at no additional charge. Imported.

SATISFACTION GUARANTEED

If you wish to return any Franklin Mint purchase, you may do so within 30 days of your receipt of that purchase for replacement, credit or refund.



The Franklin Mint
Franklin Center, PA 19091-0001

Please enter my order for The Official STAR TREK: THE NEXT GENERATION™ Collector's Chess Set, authorized and authenticated by Paramount Pictures.

I need SEND NO MONEY NOW. I will receive 2 playing pieces every other month but will be billed for only one at a time—\$37.50* per month—prior to shipment.

*Plus my state sales tax and \$3.95 per shipment for shipping and handling.

SIGNATURE _____ ALL ORDERS ARE SUBJECT TO ACCEPTANCE.

Please mail by December 31, 1997.

MR/MRS/MISS _____ PLEASE PRINT CLEARLY

ADDRESS _____ APT. # _____

CITY _____

STATE _____ ZIP _____

TELEPHONE # (_____) _____

15671-48-001

TM, ® & © 1997 Paramount Pictures. All Rights Reserved. STAR TREK and Related Marks are Trademarks of Paramount Pictures. The Franklin Mint Authorized User.

Crystal. Sterling Silver. 24 Karat Gold.

A BAT RAP

Finally a review of Schumacher's Batman by a real Batfan ("Caped and Cocky," July/August). Chet Morris recognizes what Schumacher apparently doesn't: The campy director has gotten his superheroes confused.

Schumacher and writer Akiva Goldsman showed their ignorance of the Dark Knight in *Batman Forever* with Val Kilmer's "Does she love me for myself, or is she just turned on by the bat motif?" dilemma. Oops! That's Superman's quandary: Lois Lane likes the superstar aura, but she's not attracted to Clark Kent.

This utter disregard for the personality behind the logo is disappointing. Whatever failings Tim Burton's films had, they at least showed that he understood what made Batman tick. Burton and actor Michael Keaton tried to portray a dark, brooding man, driven by his own demons to dress as a creature of the night, as crazy in his own way as the villains that spawned him. Of course, Keaton jumped ship when Schumacher took over, and now we know why.

Batman's true nature was succinctly expressed in a recent graphic novel teaming the Dark Knight with Green Arrow. After

spending a couple hours down in the batcave working on a case with Batman, Green Arrow asks: "We've been down here for hours, why don't you take off your mask and just be yourself?" To which Batman replies, "When I have on the mask, this is when I am myself."

That is the point Schumacher missed: For Batman, millionaire Bruce Wayne is the disguise.

NICK OZMENT
BROOKLYN PARK, MN

It's amazing how people can sit and enjoy *Batman and Robin*, which was clearly the worst yet of the Batman movies. Akiva Goldsman should be ashamed of himself for writing such horrible lines. If the rumors are true that the next Batman movie will be a lot darker than the last two movies, the studio should hire Sam Hamm (writer of *Batman* and *Batman Returns*) to do the screenplay instead of Goldsman.

CHRIS GATTAN
HAWTHORN WOODS, IL

I am writing in response to Chet Morris' commentary concerning the latest Batman movies. I, too, hate Schumacher's versions, but I also hated Burton's as well.

The Batman character has never been done justice on the big screen. The closest

Hollywood has come to getting it right is *Batman: The Animated Series*, which boasted intelligent stories that remained close to the comics.

Am I alone in feeling that there has never been a comic-book character done right in any movie or TV series? The first 49 minutes of 1978's *Superman: The Movie* are excellent, but as soon as Marlon Brando's Jor-El gets finished delivering his final "lesson" to his son and you see Superman flying out of the icy Fortress of Solitude, and it cuts to the scene in a taxicab, it becomes a dated children's movie.

I would love to see Frank Miller's *Batman: The Dark Knight Returns* faithfully adapted into a movie. But think: there are many serious Batman comic fans, but there are more than 100 million moviegoers. Which group do you think Hollywood is going to cater to?

CHRIS O'BRIEN
LITTLETON, NC

I recently saw the "visual extravaganza" known as *Batman and Robin*. I also recently saw the face of the devil, and it looked surprisingly like Joel Schumacher. This movie was one long *Batman* episode from the '60s. Goofy noises, cornball acting, and a complete disregard for the integri-

CINESCAPE welcomes letters from its readers.

Please write to:

CINESCAPE

1920 Highland Avenue
Suite 220
Lombard, IL 60148
or e-mail to:
cineletter@aol.com





Plates shown smaller
than actual size of
3 3/4" in Diameter

- Exclusive limited edition
- Display included absolutely free
- Plates feature a 24K gold border

Display
measures
23 1/2" tall
13 1/2" wide

Voyage to the Unknown With the Powerful Starships of STAR TREK™!

For over three decades, STAR TREK™ has thrilled us with its fascinating plots and its magnificent vessels. Whether built for space exploration or to render devastating destruction, each was a quintessential representation of the future of space travel.

Now The Hamilton Collection proudly presents the *STAR TREK Starships Mini Plate Collection* featuring the most famous STAR TREK vessels ever! Created by Keith Birdsong and fully authorized by Paramount Pictures, your voyage begins with the "U.S.S. Enterprise™ NCC-1701" and its arch adversary, the "Klingon™ Battlecruiser." Future issues include "Ferengi™ Marauder," "Romulan Warbird," "Klingon Bird-of-Prey," and many more!

Subscribers will receive two plates every other month. Each features a 24K gold border, is issued in an edition limited to a total of 28 firing days, and is accompanied by a Certificate of Authenticity. Collectors will also receive a custom-designed display—**absolutely free**—with their third shipment. Our 30-Day 100% Satisfaction Guarantee assures you order without risk, so reply today!

™, © & ©1997 Paramount Pictures. All Rights Reserved. STAR TREK and Related Marks are Trademarks of Paramount Pictures. Hamilton Authorized User.

Respond by: November 30, 1997

Please accept my order for *STAR TREK Starships Mini Plate Collection*. I will receive two mini plates every other month, payable in two monthly installments of \$12.95*.

I need send no money now. On acceptance, I will be billed for my first installment with shipment.

57A1-120

Ms./Mrs./Mr. _____

Address _____

City _____

State _____ Zip _____

Telephone (_____) _____

Signature _____

*Add \$2.49 per installment for shipping and handling. Shipments to Florida will be billed 6% sales tax. All subscriptions must be signed and are subject to acceptance.

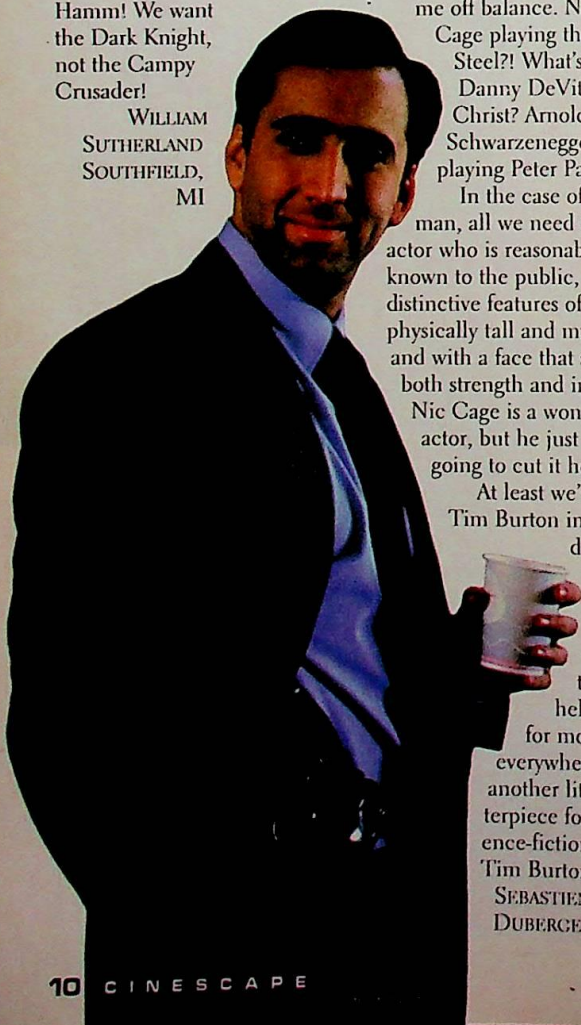
The Hamilton Collection
4810 Executive Park CL, P.O. Box 44051,
Jacksonville, FL 32231-4051

ty of the Batman character. Batman is supposed to be dark, gothic and aloof—not a model who goes to [charity] balls. I have to applaud Mr. Morris' editorial in *CINESCAPE* about how Mr. Schumacher has turned Batman's world into a giant Prozac high. In my opinion, Joel Schumacher should gather up his rubber nipples, codpieces and rubber butt pads and go back to film school—or the circus.

JEREMY RAAZ
COLUMBIA, MO

Grossing under \$60 million in two weeks (less than half of *The Lost World's* two-week take), the fans have spoken.... *Batman and Robin* is a failure. Joel Schumacher must go! Joel Schumacher must go! We want Tim Burton! We want Michael Keaton! We want Sam Hamm! We want the Dark Knight, not the Campy Crusader!

WILLIAM
SUTHERLAND
SOUTHFIELD,
MI



SUPER OPINIONS

I, for one, was getting excited about Tim Burton's *Superman Lives*—until I read "Super Duper" (Sept./Oct.) in *CINESCAPE*, that is. What your writer Edward Gross describes as a project influenced primarily by merchandising sounds more like Joel Schumacher than Burton. I'm also disappointed that Burton is keeping the *Death of Superman* storyline for the film. I was hoping for more of a *Dark Knight/Kingdom Come*-style plot, which would be far more interesting than one dictated by tabloid headlines and Burger King giveaways.

LEE SOLOMON
STERLING HEIGHTS, MI

The news about the upcoming *Superman* movie literally took me off balance. Nicolas

Cage playing the Man of Steel?! What's next, Danny DeVito as Jesus Christ? Arnold Schwarzenegger playing Peter Pan?

In the case of *Superman*, all we need is a good actor who is reasonably well-known to the public, with the distinctive features of being physically tall and muscular and with a face that shows both strength and innocence. Nic Cage is a wonderful actor, but he just isn't going to cut it here.

At least we've got Tim Burton in the director's chair. For that alone, it's going to be one helluva treat for moviegoers everywhere—another little masterpiece for the science-fiction genre. Tim Burton Lives! SEBASTIEN LECOURS
DUBERGER, QUEBEC

BABYLON JIVE

As a fan of *Babylon 5*, I was disturbed by Mr. Peter Stathis' letter (July/August). His comments seem to be motivated more by a deep-seated prejudice against non-Roddenberry sci-fi than by an objective evaluation of the show itself. In any case, it appears that his is the minority view.

A recent article in *TV Guide* (July 5-11) hails *B5* as "TV's most complex and compelling sci-fi series." It goes on to say that ratings are up nearly 13 percent over the previous season. *B5* has fans in England, at NASA and even in the White House. Nearly 500 Web sites have been dedicated to the show. Far from dying the ignominious death Mr. Stathis predicted, *B5* has, in four short years, grown enough to spin off two TV movies, just for starters.

GARY J. ROSATI
YOUNGSTOWN, OH

I decided to buy your magazine (July/August) when I saw the articles on *Men in Black*, Harrison Ford and the most spectacular special effects of the summer. And you guys certainly didn't disappoint me.

The *MIB* article convinced me to definitely see this movie, and I'm sure glad I did.

Harrison Ford's explanation for why he is disgruntled about being reminded of his Han Solo days was unexpectedly humorous and sympathetic. And the *FX* article has made me a bit more willing to save up a few extra bucks to see *Spawn* and *Mortal Combat 2*.

Another standout was the letter Peter Stathis wrote about how *Babylon 5* fell flat at the end of the Shadow War. Here I thought I was the only one with this opinion. Does this mean this creative slump will continue? Not necessarily. I was impressed with Delenn nearly sacrificing herself to shame the warrior caste into ending the Minbari civil war, a resolution I

wouldn't have thought of. And the revelation of Bester using a brainwashed Garibaldi to discover the plot against the Psi Corps really shocked me. If the same creative energy that went into these plot twists are there throughout the final season, *Babylon 5* could indeed become a TV classic.

FREDERICK D. WEAVER
WASHINGTON, DC

Fred, check out the inaugural column from contributing writer and *B5* aficionado Mark A. Altman on page 82.—Ed.

X-MEN CRUSADE

If *CINESCAPE* is such a great movie news magazine, why haven't you done an article on the X-Men movie Bryan Singer is going to direct? *CINESCAPE* has done a thousand articles on *Star Trek* and *The X-Files*. X-Men is as much science fiction as those. So get off your lazy asses and print something about the X-Men movie Bryan Singer is doing. If you can, do an entire issue on it.

ANGRY X-MEN FAN
BOSTON, MA

Bryan said everyone should go rent *The Usual Suspects* again.—Ed.

XENA COME OUT!

I read "Six Degrees of Xena" (July/August) with interest, and I think I can tell you what kind of show *Xena* definitely is: a gay show! In one episode *Xena* apparently dies and her spirit is inhabited in the body of a man called the King of Thieves. When Gabrielle talks to the King of Thieves, *Xena* is suddenly standing there talking to Gabrielle, and then they kiss. That's right, KISS! Yes, *Xena* is inside a man's body, but you do actually see *Xena* and Gabrielle kissing. Case closed, I say.

CRAIG MITCHELL
PHOENIX, AZ

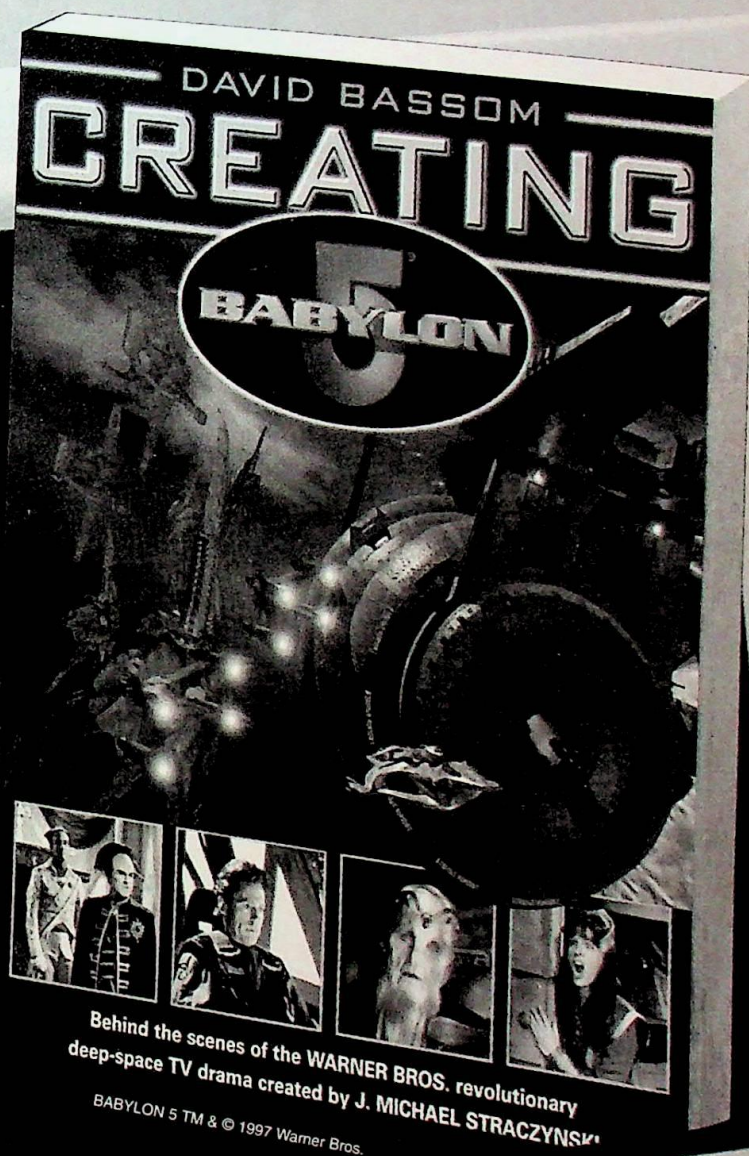
**YOU MISSED THE BIG BANG.
HERE'S YOUR CHANCE TO SEE HOW ANOTHER
AMAZING UNIVERSE WAS BORN!**

Deep in outer space, in the year 2258, diplomats, traders, hustlers, and travelers from every corner of the galaxy rub shoulders aboard the Babylon 5 space station...while back on Earth, in the year 1997, dedicated viewers monitor every moment of it!

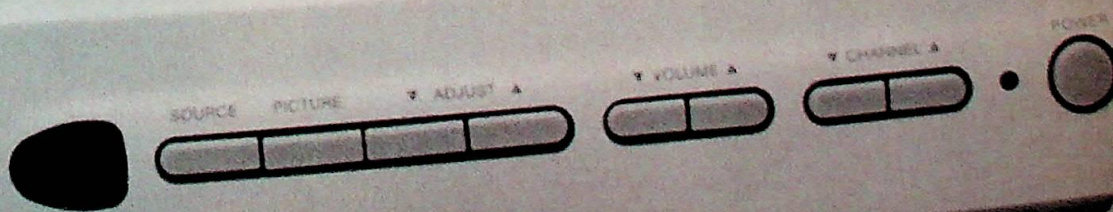
Now take the ultimate *behind-the-scenes* look at the hottest outer-space sf drama to hit television in thirty years. **CREATING BABYLON 5** is the total companion to the Hugo Award-winning series, featuring:

- Inside information on everything from plot development to groundbreaking special effects
- Interviews with the main cast members, key production technicians, and series creator J. Michael Straczynski
- Page after page of stunning photography and essential details about the *Babylon 5* universe
- The only complete listing of episodes from the first four seasons—*exclusively in this edition!*

**A Del Rey® Trade Paperback
On sale in October**



ZENITH



Stories That Define Imagination
A Division of The Ballantine Publishing Group
<http://www.randomhouse.com/delrey/>

**DEL
REY**

X Communication

Chris Carter and Co. talk about secrets, lies and the X-Files movie

Mulder is Mulder and Scully is Scully. So how will Chris Carter make the upcoming *X-Files* movie a must-see for both X-Philes and the average public?

"It's the problem to solve every day—how to keep it fresh and new," admits the series creator.

"I want to make a movie for everyone, even people who may not have seen *The X-Files* TV show," Carter says during a break from the film's California set.

"The trap to fall into would be [to] forsake the hardcore viewing audience, even the casual viewing audience, by having to go over some material that would insult their intelligence or not be true to the series. But I believe [I've been] successful in cleverly re-establishing the characters, making it interesting and telling a good *X-Files* story."

But that *X-Files* story is supposed to be a secret, despite flourishing Internet speculation. As is usual on a high-profile Hollywood feature, the creative team was sworn to secrecy, and the film's producers even circulated phony scripts and printed the real one on dark paper that couldn't be duplicated on a copy machine.

"There is propaganda out there," Carter acknowledges. "You have to develop a counterintelligence attitude. I don't want to become like a rabid dog about this, but I do want to preserve the element of surprise. I think

that everyone who is a fan of the *X-Files* understands that."

That hasn't stopped gossip-mongers from hanging around the set and trying to sneak onto soundstages, even offering crew members payment for privileged information. Even those who are used to *The X-Files*' secret ways are wary of saying much of anything about the plot.

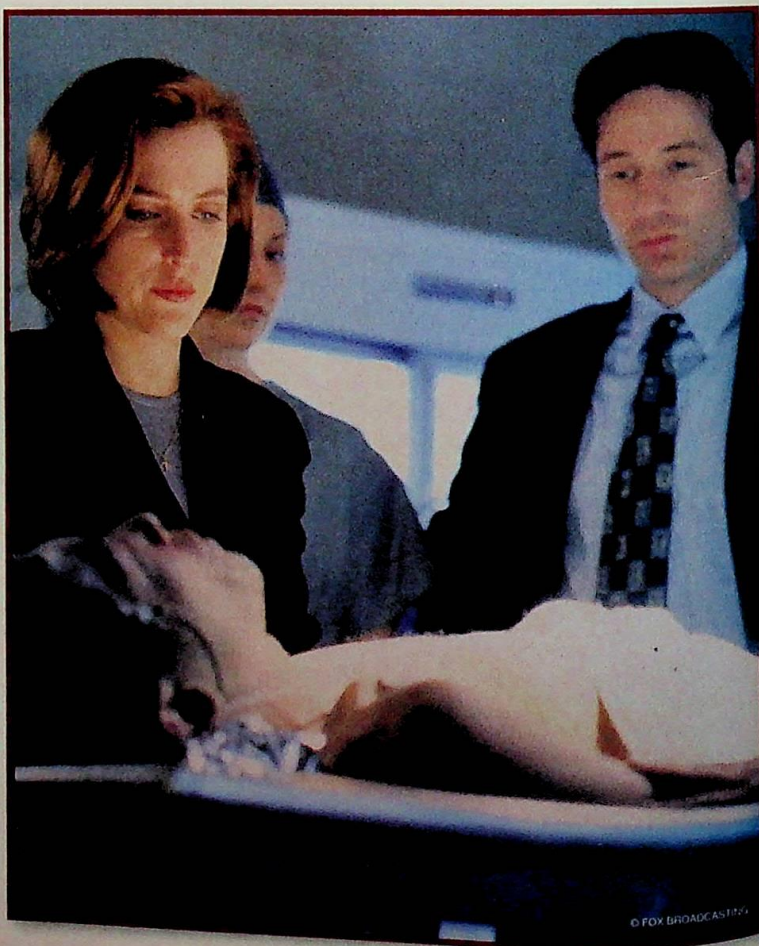
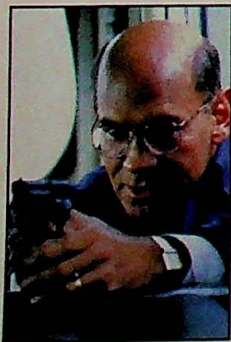
"I think the movie does have a clear message, but I don't want to be too specific about it for fear that I'll give away something," says

co-producer Frank Spotnitz, who co-wrote the movie's story with Carter. "It's about the strength of two people, and one person making a difference against large historical forces."

And apparently those forces are up to their old tricks in the *X-Files* big-screen debut, employing bees in some kind of large-scale experiment. Mulder and Scully are led to this revelation after they begin investigating the bombing of an office building in Texas, and eventually the duo stumbles upon

Catch -21

The pressure of producing a major *X-Files* movie will take its toll on the series this season. Only 21 new episodes of the show will be produced, compared to 24 episodes last season.



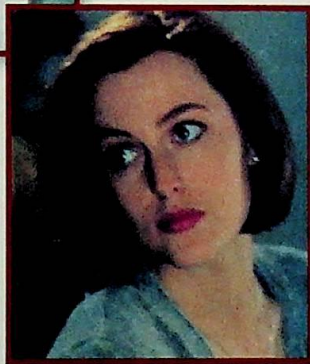
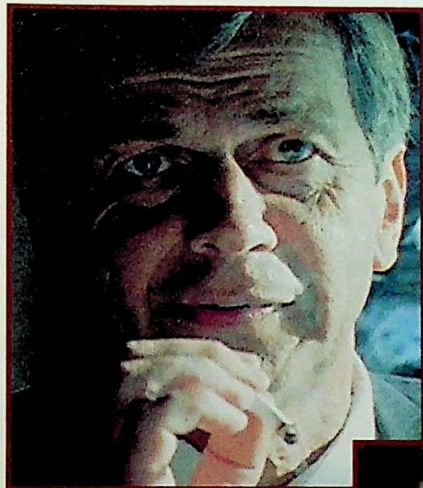
© FOX BROADCASTING

evidence of an alien presence in the Antarctic.

Director Rob Bowman thinks fans of the show won't have any trouble piecing together the plot, which hinges on the show's perennial themes of conspiracies

"It's a matter of doing that kind of schedule for four years, being away from your home and doing the same character and working with the same folks. To be honest, it's hard to work with the same people every day—you have your human ups and downs. It's just natural. It's not a reflection on anybody I work with, and I don't believe it's a reflection on me."

But has the grueling schedule pushed Duchovny and co-star Gillian Anderson to fight about their respective salaries, as reported in some of the supermarket tabloids? Hardly,



and government secrets. "Fans have become accustomed to filling in the blanks, and they enjoy that part of the show. We don't want them to feel that when we went big we abandoned what got us here."

According to Carter, making an *X-Files* movie was an obvious next step, because he sees the series as "little movies for the small screen. Making the [feature film] is really taking what we do on the series and applying big movie techniques to it."

"Big movie techniques" translates to a bigger budget, more elaborate special effects, more stunts and action, and additional locations for shooting. What it doesn't mean is a lighter schedule or less stress.

"We still are scrambling to just finish our work," says Carter, who is working around the clock to finish the movie and to get the fifth season of *The X-Files* series off the ground. "It's not like it's luxurious and everybody takes siestas at lunch. We could have used 20 more days on this picture and then we could have maybe had more [of] what I would consider 'a movie experience.'"

"I am burned out," admits David Duchovny, who plays conspiracy chaser Fox Mulder.

according to the stars.

"In terms of the pay dispute, that's been handled by people at Fox and our representatives," says Anderson, who won an Emmy last month for her portrayal of Dana Scully. "I don't think David and I have had more than a one-minute discussion about it in all this time. It's not his fault that he makes twice as much as I do. There would be no reason to take it out on him. It's about paying two people who are doing the same job, regardless of sex, the same amount."

Whatever the status of the actors' offscreen relationship, on screen there may actually be romance on the horizon for Mulder and Scully.

"We find ourselves in a situation that draws us closer together," admits a suitably enigmatic Anderson. "That's all I'll say." ♦

CONSPIRACY WEARY

David Duchovny has spent most of the last four years playing FBI Special Agent Fox Mulder, and he's not really complaining about it. He's just a little tired.

"I wouldn't want anybody else to [play Mulder]," admits Duchovny. "I love the character and I love the show, which is why it's a misrepresentation when it's said that I'm burned out. I am, but it's not because I don't like the character or the show. It's just basically belly-aching."

After four seasons of living to X-tremes—filming an average of 14 hours a day on the weekly *X-Files* TV series, taking time out to star in the upcoming feature film *Playing God*, and then spending several months on a film set making the *X-Files* movie, Duchovny admits that sometimes it's hard not to ignore the alarm clock in the morning.

"When I go to work and I'm tired, I can't say, 'The kids need me today, the kids need Mulder,'" Duchovny explains during a break from filming. "It's not like that. It's that I've said that I will be here, and I will keep my commitment, and I will try to have fun and do the best that I can do. To me, that is a commitment to the fans, indirectly."

Besides his personal commitment to do his best, what moves Duchovny to keep those Mulderisms coming?

"The money," says the transplanted New Yorker with a laugh. "It's pride, really," he counters, more seriously. "When it becomes less creatively new, which it can be after four years, it's about pride in doing your job well."

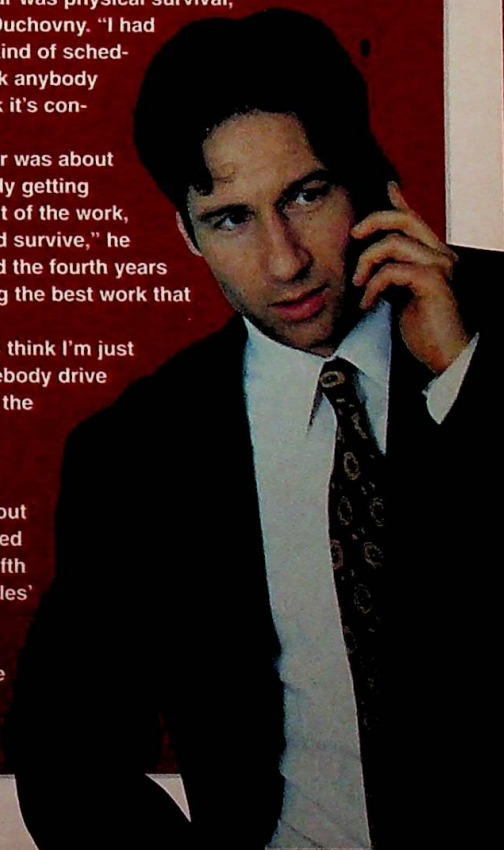
And no one can say he hasn't put his nose to the grindstone. "The first year was physical survival, seriously," recalls Duchovny. "I had never worked that kind of schedule, and I don't think anybody should. I don't think it's conducive to creating."

"The second year was about survival, and actually getting some enjoyment out of the work, knowing that I could survive," he says. "The third and the fourth years became about doing the best work that we could."

"The fifth year? I think I'm just going to have somebody drive me along the way," the actor says with a bemused sigh.

But what does Duchovny think about the ultimate unsolved mystery? Will the fifth season be *The X-Files*' last?

"I would prefer it if it was, but there are other forces in motion." ♦

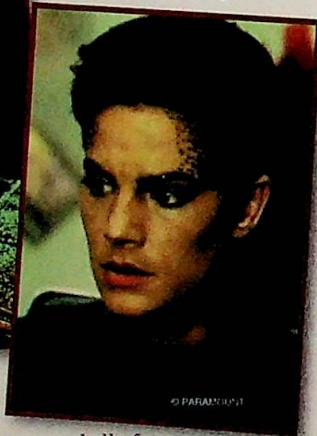


Married... with Klingons



Wedding bells will soon be chiming through the Deep Space Nine promenade as two long-standing *Star Trek* aliens tie the knot. Worf (Michael Dorn) and Dax (Terry Farrell) will wed in the seventh episode of DS9's sixth season, titled "You Are Cordially Invited...." The high-profile nuptials should garner the often-overlooked series some much-needed publicity, though producer Ira Steven Behr admits he finds that a little exasperating.

"There's nothing like a wedding," sighs Behr with a shake of his head. "All you need is a gimmick and all of a sudden TV Guide starts talking about a cover. Here we are doing this six-episode arc



to open the new season; it's going to be some good stuff that we're doing—a big war and all of that. Do they want to publicize that? Not really. They want to publicize the wedding."

So if Behr finds the potential hoopla so galling, why go through with the wedding?

"Basically, we were all pleased with the way the relationship between the characters was turning out," he offers as explanation. "I think Terry and Michael work well together, and Dax and Worf make an interesting couple. In terms of the show, I just thought that it was a natural progression, and you've got to take the path that is pointed out for you by the events of the show. I think it's going to put Worf in a situation where he's going to remain his stern Klingon self, yet this woman who is now going to be constantly in his life is going to have to change him in certain small ways, forcing him to go through things he normally wouldn't go through."

Sounds like Behr's thought the coupling out pretty well...maybe even *too* well. "I think they're going to have tremendous sex," he offers. "And when they're not having tremendous sex she's going to find ways to annoy the hell out of him." ♦

I, Claudia

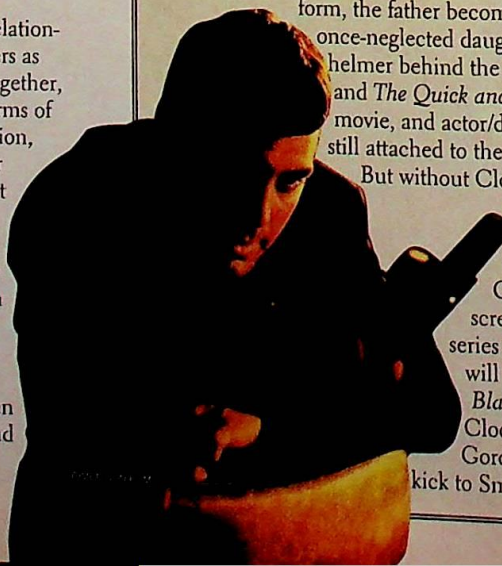
When new episodes of *Babylon 5* premiere on TNT in January, one important crew member will be AWOL. Claudia Christian (Cmdr. Susan Ivanova) has left the show. Series creator J. Michael Straczynski was unavailable for comment, and Christian herself wasn't speaking to the press, but Christian's manager, Doug Warner, did go on the record with *CINESCAPE*. "We were negotiating to have [the number of episodes she would appear in] reduced contractually. They elected not to reduce her commitment," Warner says. "Instead, they allowed her to pursue other avenues." In other words, they let her go. Replacing Christian as the show's female lead will be Tracy Scoggins (*Lois & Clark*) as Capt. Elizabeth Lochley. There's no word yet on how Ivanova will be written out of *B5*, but Warner says the character could return. "Should they invite her back for any reason, we will certainly entertain the invitation." ♦



EROSTY Reception

George Clooney has given Sam Raimi's next picture the cold shoulder, opting instead to join Will Smith in a big-screen updating of *The Wild, Wild West*. Clooney had been set to star in *Jack Frost*, a bizarre Christmas story about a bad dad who gets killed and comes back to life as a snowman. In his frosty new form, the father becomes a guardian angel to his once-neglected daughter. Raimi, the hyper-kinetic helmer behind the *Evil Dead* films, *Darkman* and *The Quick and the Dead*, is set to direct the movie, and actor/director Billy Bob Thornton is still attached to the project in a supporting role.

But without Clooney, it remains to be seen whether the film can keep hold of its slot as the heavy hitter in Warner Bros.' Christmas '98 lineup. The screen adaptation of the '60s series *Wild, Wild West*, meanwhile, will be helmed by hot *Men in Black* director Barry Sonnenfeld. Clooney will play Artemus Gordon, master-of-disguise sidekick to Smith's James West. ♦



Q
DUNE

The sleeper shall awaken!

For Information Call: 1-888-457-4647 • www.frrpg.com



DUNES: F.M.S. © 1995 Herbert Limited Partnership. All rights reserved.
Dune: © 1984 Dino Ltd. and its Corporation.
Licensed by Universal Studios Licensing, Inc. All rights reserved.
© 1997 Last Unicorn Games, Inc.



Illustration by Doug Beckman

STAR TREK UNIVERSE

SERIES *Star Trek*
SEASON 3 - 1989-1990
CLASSIFICATION - EPISODE

"The Best of Both Worlds"



The U.S.S. Enterprise-D arrives at Jovet IV in response to a distress signal from the New Providence Colony, one of the Federation's outer-most settlements. Transporting directly to the community's town square, Commander Riker and his landing party find no trace of the colony's existence, as if it were scraped clean from the planet surface. Starfleet dispatches Lieutenant Commander Shelby by an ambitious Starfleet tactician and expert on the Borg, to assess the possibility of a new threat in the Alpha quadrant. Shelby confirms that soil samples from Jovet IV contain an unusual magnetic resonance trace — in essence, a footprint. The Borg have entered Federation space.

Written by Michael Piller
Directed by Cliff Bole
Starring: Patrick Stewart, Marina Sirtis, George Takei

NEVER BEFORE
OFFERED ON
THIS PLANET...

The Official *Star Trek* Universe Cards unite the four *Star Trek* television series* for the first time ever in a single collection;

Star Trek
Star Trek: The Next Generation
Star Trek: Deep Space Nine
Star Trek Voyager

Each large (8" x 10") Official Card is packed with authorized information and photos from Paramount. Get the Inside Story on every aspect of *Star Trek*: characters, crew, cultures, episodes, races, ships, and technology. And EVERY card features little known trivia plus, "Memorable Moments" from shows. Send for yours NOW — 30 cards for 99¢!

OFFICIALLY
AUTHORIZED
BY PARAMOUNT
PICTURES



NOTHING
ELSE
TO BUY!

OFFICIAL
FACT AND
PHOTO
CARDS

ONLY

30 99¢

"The Trouble With Tribbles"



Who says science fiction can't be fun? Voted as the favorite episode of the original series by fans in Paramount's phone poll for *Star Trek*'s 25th Anniversary, "The Trouble With Tribbles" is 22nd century humor at its best. Captain James T. Kirk is faced with three separate problems: unreasonable demands from an alarmist bureaucrat and his annoying assistant, a Klingon captain looking for a fight, and a prolific species of fuzzballs that reproduce exponentially. The U.S.S. Enterprise is in for a wild ride.

MAIL THIS COUPON TODAY!

STAR TREK™
UNIVERSE
30 OFFICIAL FACT AND PHOTO CARDS **ONLY 99¢**

MAKE IT SO! Rush me my Official **STAR TREK UNIVERSE** Cards — and my "Ships of *Star Trek*" Coasters! I'll pay only after receiving my cards and gift. I understand that shipping is **FREE** and there is nothing else to buy.

Mr./Mrs./Ms. _____ Name (please print clearly) _____

Address _____ Apt. _____

City _____ State _____ Zip _____

Area Code _____ Telephone _____ Signature _____
(if under 18, must be parent's signature)

Limit 1 order per household.
All orders are subject to approval.

No-Risk Guarantee!
• Send no money now!
• Nothing more to buy!
• Satisfaction Guaranteed

Mail to:
Newfield Publications
P.O. Box 16689
Columbus, OH 43216-6689



STAR TREK AND ALL RELATED ELEMENTS
TM, ©1990 NEWFIELD PUBLICATIONS
ALL RIGHTS RESERVED.



ALL NEW! AVAILABLE ONLY BY MAIL

G97N-221-2

STAR ATTRACTION

Only 20 years after the first film's release, the *Star Wars* trilogy has become a museum piece. In October, the Smithsonian's National Air and Space Museum unveiled a free, year-long exhibition called *Star Wars: The Magic of Myth*. The exhibit features more than 200 props, models, costumes and artwork used in the original trilogy and the Special Editions.

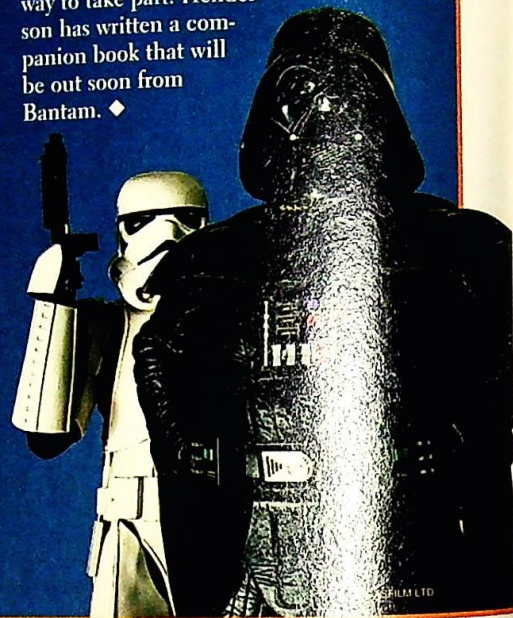
Smithsonian researchers rummaged through the Lucasfilm archives, finding things like a Yoda model, Boba Fett's outfit, the Millennium Falcon, Luke Skywalker's light saber, Han Solo's figure frozen in carbonite, Princess Leia's slave costume and a TIE fighter. "The artifacts are displayed in chronological order, so you actually travel through the three films, starting with *Star Wars*," says Walt Ferrell, an exhibition coordinator.

The display won't just be an opportunity for nostalgia: Like all good museum exhibitions, it will also be a learning experience.

"The exhibit will show each step in the classic hero's journey and how you can see that in the film," says exhibition curator Mary Henderson. "Luke Skywalker starts out as a poor boy, working on a farm. He receives the traditional call to adventure—the arrival of the 'droids on the farm—which will start him on the journey. He meets up with the wise and helpful guide, Obi-Wan; he receives the magic talisman, which is his father's light saber, and so forth and so on."

Fans who make the trek to Washington, D.C., to see the exhibit won't just get to see a little bit of *Star Wars* history; they'll hear it, too. James Earl Jones, the voice of Darth Vader, recorded the narration for a guide tape museum-goers can rent for their

stroll through the exhibition. And for fans who find Washington is too far, far away for a visit, there's another way to take part: Henderson has written a companion book that will be out soon from Bantam. ♦



Stage Fright

Racking up movie and TV careers isn't enough for Quentin Tarantino. Word is the crime-film auteur might be breaking a leg on Broadway.

Tarantino would play a psycho gang leader menacing a blind woman in a revival of the cat-and-mouse thriller *Wait Until Dark*.



WAITING: Tarantino

Welcomes to Grishyland

Samsung Electronics and 20th Century Fox are teaming

up to launch "Aliens: 3-D," a high-tech thrill ride based on the popular movies. But fans shouldn't start lining up anytime soon: The ride won't open until 1999...at an amusement park outside Seoul, Korea.

King David

David Cronenberg will return to science fiction with *eXistenZ*. The director of classics like *Scanners* and *The Fly*, he

plans to begin shooting the new picture—a futuristic shocker about virtual reality—by the end of the year.

Dyna Might

Japan's Tsuburaya Productions is bringing back a classic TV hero with *Ultraman Dyna*, a new series about the giant warrior. A company press release promises "laser-beam shooting, battle-ship eating, skyscraper toppling, freeway stomping monsters, monsters, monsters!"



STILL BIG: Ultraman

Green Director

Jumanji director Joe Johnston has left the Incredible Hulk

movie project. Stepping in to take his place is Jonathan Hensleigh, making his directorial debut. Hensleigh is best known as a scripter—his

credits include *The Rock* and *The Saint*.

Time Warped

Rhino Home Video continues to raid the vaults for the most memorable cheese of the past. Just out: the *Walking Tall* trilogy, a collection of 18 horror classics like *Attack of the Giant Leeches* and *Man Beast* and, scariest of all, *H.R. Pufnstuf: Live at the Hollywood Bowl*. ♦

RUSHES

WHY YOU SHOULD WATCH

Snarling doesn't come naturally to Tom Everett Scott. In fact, Hollywood's next American werewolf—who stalks Paris this time around—comes across as more of a docile hound than a blood-thirsty beast. Playing a winning werewolf in *An American Werewolf in Paris* is a charming feat for the young actor, who got excellent notices last year for his work as drummer Guy “Shades” Patterson in Tom Hanks’ directorial debut, *That Thing You Do!*

His turn as a mid-’60s one-hit wonder touched a chord of fond nostalgia, the mere title of his most recent movie may unleash more shivers than smiles. In this long-awaited sequel to John Landis’ 1981 cult hit *An American Werewolf in London*, Scott plays a young American college student on a European adventure that goes very awry. The 27-year old actor is quick to point out, however, that this *American Werewolf* is no mere ploy to raise the dead.

“They’re very different films,” he says. “The first one was really dark and kind of dry. I think *An American Werewolf in Paris* is going to be a little [more] slap-sticky and [introduce] different kinds of jokes than the first one. And it’s going to be more fast-paced than the first one.”

The sequel, which Scott describes as “a really kooky, crazy kind of horror-action comedy kind of thing,” will be loaded with some very up-to-date stunts, not all of which Scott actually performed.

“The only things I didn’t have to do was jump through windows and jump onto the back of a moving vehicle or anything like that,” he explains. “I did other stuff like some driving stunts, [but] I’d rather have a stunt double do everything difficult. Running [for example] in a film, it’s terrible! I hate running! I’d rather have a stunt double do my running for me.”

While Scott may proclaim laziness in that respect, no one can really accuse him of sloth. Besides *An American Werewolf in Paris*, which is expected in theaters this fall, Scott is starring in two other upcoming feature films, *Dead Man on Campus* and *River Red*, which is based on a play that the actor directed in New York. The big question, though, is whether everyone is still pointing out his physical resemblance to the director of *That Thing You Do!*, his debut feature.

“Yeah, sure,” Scott replies. “That’s all right, though. It’s better than being compared to [someone] like Gene Shalit or something.” —Kristin Kloberdanz

Tom Everett Scott



ROGUE II™

WORKING!

LIGHTSABER



MASTER PARKS

**9V
BATTERY
INCLUDED!**

**ELECTRO-LUMINESCENT
BLADE GLOWS LIKE
NEON IN LOW LIGHT
ENVIRONMENTS.
(PAT. PENDING)**

\$350

(PRICE INCLUDES SHIPPING)

**ALL MAJOR CREDIT
CARDS ACCEPTED.**

**TO ORDER:
1205 N. AVE. C
ELGIN, TEXAS 78621
512-285-3556**

**REMOVABLE
BLADE ALLOWS
LIGHTSABER HILT
TO BE WORN.**

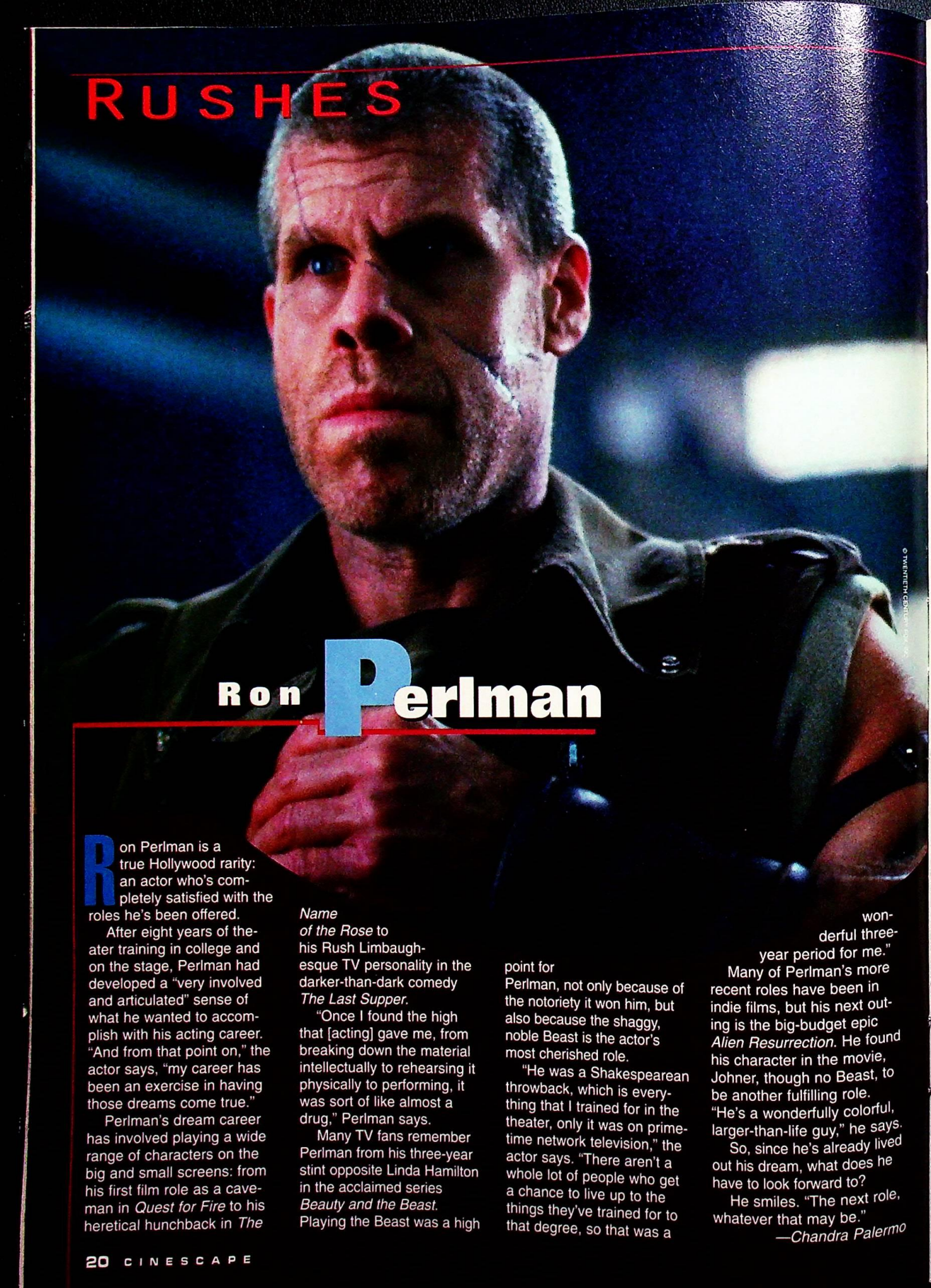


PARKS™

LIGHTSABERS

NOT AFFILIATED WITH LUCASFILM LTD., ICONS AUTHENTIC REPLICAS, OR ANY OTHER LUCASFILM FRANCHISE. ALL DESIGNS ARE ORIGINAL CREATIONS AND THE PROPERTY OF PARKS™ LIGHTSABERS AND OR JEFFREY A. PARKS.

THE ROGUE II™ LIGHTSABER IS NOT INTENDED FOR SIMULATED SWORD PLAY OR FENCING. PARKS™ LIGHTSABERS AND THE ROGUE II™ LIGHTSABER SHOULD NEVER BE THROWN OR SWUNG AROUND PEOPLE, PETS, OR PROPERTY. IT SHOULD NOT BE WORN DURING ANY KIND OF PHYSICAL ACTIVITY INCLUDING RUNNING, JUMPING, RIDING, OR WALKING DOWN STAIRS. PARKS™ LIGHTSABERS ACCEPTS NO LIABILITY IN THE MISUSE OF ITS PRODUCTS. © & TM PARKS LIGHTSABERS 1997 PAT. PENDING PARKS LIGHTSABERS 1997.



RUSHES

Ron Perlman

Ron Perlman is a true Hollywood rarity: an actor who's completely satisfied with the roles he's been offered.

After eight years of theater training in college and on the stage, Perlman had developed a "very involved and articulated" sense of what he wanted to accomplish with his acting career. "And from that point on," the actor says, "my career has been an exercise in having those dreams come true."

Perlman's dream career has involved playing a wide range of characters on the big and small screens: from his first film role as a cave-man in *Quest for Fire* to his heretical hunchback in *The*

Name of the Rose to his Rush Limbaugh-esque TV personality in the darker-than-dark comedy *The Last Supper*.

"Once I found the high that [acting] gave me, from breaking down the material intellectually to rehearsing it physically to performing, it was sort of like almost a drug," Perlman says.

Many TV fans remember Perlman from his three-year stint opposite Linda Hamilton in the acclaimed series *Beauty and the Beast*. Playing the Beast was a high

point for Perlman, not only because of the notoriety it won him, but also because the shaggy, noble Beast is the actor's most cherished role.

"He was a Shakespearean throwback, which is everything that I trained for in the theater, only it was on prime-time network television," the actor says. "There aren't a whole lot of people who get a chance to live up to the things they've trained for to that degree, so that was a

wonderful three-year period for me."

Many of Perlman's more recent roles have been in indie films, but his next outing is the big-budget epic *Alien Resurrection*. He found his character in the movie, Johnner, though no Beast, to be another fulfilling role. "He's a wonderfully colorful, larger-than-life guy," he says.

So, since he's already lived out his dream, what does he have to look forward to?

He smiles. "The next role, whatever that may be."

—Chandra Palermo

Truly Unique Collectibles

MOVIES • TV • MUSIC • SCI-FI • SPORTS • MODELS

Toys, Figures & Collectibles

Star Wars Original 1978-84 "Kenner" Figures (Loose)

Luke Skywalker (1978)	\$36.95
Han Solo (1978)	\$23.95
Princess Leia (1978)	\$55.95
Darth Vader (1978) with cape	\$25.95
Ben Kenobi (1978) grey hair	\$24.95
Boba Fett (1978)	\$35.95
C3PO (1978)	\$17.95
R2D2 (1978)	\$17.95
Chewbacca (1978)	\$18.95
Land Speeder (1978) with box	\$60.00
Lando Calrissian (1980)	\$17.95
Millennium Falcon (1983) with box	\$125.00
Sand People (1978)	\$14.95
Snaggle Tooth (1978) Red	\$17.95
Stormtrooper (1978)	\$16.95
Yoda (1981) Orange Snake	\$32.95

Star Wars Applause Vinyl Dolls

Dash Rendar	\$17.95
Ben Kenobi & R2D2	\$19.95

Star Trek "Applause" Series Vinyl Dolls

Kirk, Picard, Data, Worf, Riker, Sisko, Kira, Odo, Quark	\$14.95
--	---------

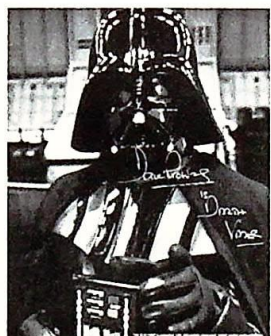
Star Wars Series I & II Applause 10" Vinyl Dolls

Luke & Yoda (combo), Han as Stormtrooper, Leia in poncho, Chewbacca & C3PO (combo), Tusken Raider, Emperor, Lando in skiff	\$17.95 each
Darth Vader, Boba Fett	\$19.95 each

Miscellaneous Items

Batman and Robin Applause Ltd. Ed. Statue	\$29.95
Generations Ltd. Ed. Kirk & Picard Statue	\$59.95
Next Generation plate hand signed by P. Stewart	\$150.00
Star Trek Ballantine 1975 USSS Ent. Blueprints	\$75.00
Star Trek 1974 Mr. Spock Mego Doll with Box	\$70.00
Star Trek Ltd. Ed. Wrath of Kahn Plate	\$35.00
Star Trek Ltd. Ed. Search for Spock Plate	\$35.00
Star Trek Ltd. Ed. Voyage Home Plate	\$35.00
Star Wars Ltd. Ed. Luke Skywalker Plate	\$35.00
Star Wars Ltd. Ed. Millennium Falcon Plate	\$35.00
Star Wars Ltd. Ed. Tie Fighter Plate	\$35.00
Star Wars Applause 6 piece PVC Figure Set	\$24.95
X-Files Agent Scully original 70MM Cel	\$24.95
X-Files Agent Mulder original 70MM Cel	\$24.95
X-Files Complete Topps Series 1 Card Set	\$15.95
X-Files Complete Topps Widescreen Card Set	\$24.95
Terminator 2 Figure w/Box	\$24.95

Hand Signed 8" x 10" Color Photos



Lucy Lawless - signed "Xena" photo	\$40
George Lucas - signed "Star Wars" photo	\$75
Gates McFadden - signed "Generation" photo	\$45
Kate Mulgrew - signed "Voyager" photo	\$60
Nichelle Nichols - signed "Star Trek" photo	\$40
Leonard Nimoy - signed "Star Trek" photo	\$75
Adrian Paul - signed "Highlander" photo	\$45
David Prowse - signed "Star Wars" photo	\$35
A. Schwarzenegger - signed "T2" photo	\$110
William Shatner - signed "Star Trek" photo	\$75
Alicia Silverstone - signed "Beverly Hills Cop" photo	\$55
Marina Sirtis - signed "Next Generation" photo	\$45
Will Smith - signed "Independence Day" photo	\$40
Kevin Sorbo - signed "Hercules" photo	\$40
Brent Spiner - signed "Next Generation" photo	\$45
Patrick Stewart - signed "N. Generation" photo	\$75
Sigourney Weaver - signed "Alien" photo	\$45
Bruce Willis - signed "Fifth Element" photo	\$75

Signed Cast Photos

Batman 5 - Boxleitner & Christian	\$85
Batman & Robin - Clooney & O'Donnell	\$95
Dark Skies - Close & Ward	\$75
Fifth Element - Willis & Jovovich	\$125
Goldeneye - Brosnan, Janssen, Scorpus	\$150
Hercules & Xena - Sorbo & Lawless	\$95
Highlander - Lambert & Connery	\$195
Independence Day - Smith, Goldblum, Pullman	\$150
Lois & Clark - Cain & Hatcher	\$125
Men in Black - Smith & Jones	\$95
Millennium - Henriksen & Gallagher	\$95
Star Trek - original 7 cast members	\$295
Star Trek - Shatner & Nimoy	\$150
Star Trek Next Generation - 9 cast members	\$295
Star Trek DS9 - 7 cast members	\$295
Star Trek Generations - Shatner & Stewart	\$150
Star Wars - Hamill, Ford, Fisher	\$250
Star Wars - Hamill, Ford, Fisher, Mayhew, Daniels, Baker	\$350
Star Wars - Hamill, Fisher	\$95
Star Wars - Hamill, Ford, Fisher	\$150
Star Wars - Guinness & Prowse	\$95
Star Wars - Ford & Mayhew	\$150
Star Wars - Daniels & Baker	\$75
T2 - Schwarzenegger, Hamilton, Furlong	\$195
X-Files - Duchovny & Anderson	\$125
12 Monkeys - Willis & Pitt	\$150

All of our hand signed celebrity photos are in full color and 8" x 10" in size. Each signed piece is accompanied by a certificate of authenticity with a lifetime money back guarantee. Hundreds of other stars available from Film, Music & TV.

Color 8" x 10" Framed Photos



Only \$10.95 ea

Gillian Anderson	Anthony Daniels
Kenny Baker	Warwick Davis
Scott Bakula	Roxann B. Dawson
Robert Beltran	James Doohan
Michael Biehn	Michael Dorn
Bruce Boxleitner	David Duchovny
Avery Brooks	Siddiq El Fadil
Pierce Brosnan	Terry Farrell
Jeremy Bulloch	Carrie Fisher
Levar Burton	Harrison Ford
Dean Cain	Jodie Foster
Claudia Christian	Johnathan Frakes
George Clooney	Edward Furlong
Eric Close	Megan Gallagher
Connery	Gil Gerard
Denise Crosby	Mel Gibson
Peter Cushing	Whoopi Goldberg

Jeff Goldblum	Chris O'Donnell	Garrett Wang
Sir Alec Guinness	Michael O'Hare	Megan Weaver
Mark Hamill	Gary Oldman	Sigourney Weaver
Linda Hamilton	Robert Patrick	Will Wheaton
Jonathan Harris	Adrian Paul	Bruce Willis
Teri Hatcher	Bill Paxton	
Lance Henriksen	Michelle Pfeiffer	Cast Photos
Natasha Henstridge	Ethan Phillips	Alien & Aliens
Famke Janssen	Robert Picardo	Babylon 5
Tommy Lee Jones	Brad Pitt	Batman Forever
Milla Jovovich	Vincent Price	Batman & Robin
DeForest Kelley	David Prowse	Battlestar Galactica
Val Kilmer	Bill Pullman	Dark Skies
Stephen King	Keanu Reeves	Fifth Element
Walter Koenig	Tim Russ	Hercules & Xena
Christopher Lambert	Kurt Russell	Highlander (Movie & TV)
Lucy Lawless	Winona Ryder	Independence Day
Christopher Lee	Roy Scheider	Jurassic Park
Jennifer Lien	A. Schwarzenegger	Lois & Clark
Cirroc Lofton	Rod Serling	Lost in Space
George Lucas	William Shatner	Lost World (JP 2)
David Lynch	Armin Shimerman	Men in Black
Lee Majors	Alicia Silverstone	Millennium
Peter Mayhew	Marina Sirtis	Planet of the Apes
Malcolm McDowell	Will Smith	Quantum Leap
Roddy McDowell	Kevin Sorbo	Scream
Gates McFadden	James Spader	Star Trek
Robert D. McNeil	Steven Spielberg	Star Trek Next Generation
Colin Meaney	Brent Spiner	Star Trek Voyager
Julianne Moore	Patrick Stewart	Star Trek Generation
Roger Moore	Dean Stockwell	Star Wars
Kate Mulgrew	George Takei	Terminator & T2
Sam Neil	Uma Thurman	X-Files
Nichelle Nichols	Nana Visitor	12 Monkeys
Jack Nicholson	Lindsay Wagner	
Leonard Nimoy	Ally Walker	

Specify Walnut or Black Wood Frame. Over 5,000 Color Images Available. Movie/TV Stars & Casts, Musicians & Groups, Sports Stars & Teams, Supermodels & More!!

Original Movie One Sheet Posters

Alien - Repro Italian One Sheet	\$25	Predator - Original One Sheet Poster	\$30
Aliens - Repro One Sheet Poster	\$20	Raiders of the Lost Ark - Repro One Sheet Poster	\$25
Batman - Original One Sheet Poster	\$40	Return of the Jedi - Repro One Sheet Poster	\$30
Batman Returns - Original One Sheet Poster	\$35	Return of the Jedi Special Edition - Original One Sheet	\$35
Batman Forever - Repro One Sheet Poster	\$25	Return of the Jedi Special Edition - Repro One Sheet	\$25
Batman & Robin - Original One Sheet Poster	CALL	Running Man - Original One Sheet Poster	\$40
Buck Rogers - Original One Sheet Poster	\$25	Scream - Original One Sheet Poster	\$18
Crow - Original One Sheet Poster	\$30	Seven - Original One Sheet Poster	\$25
Empire Strikes Back - Repro One Sheet Poster	\$30	Shining - Original One Sheet Poster	\$50
Empire Strikes Back Special Ed. - Orig. One Sheet	\$35	Silence of the Lambs - Repro One Sheet Poster	\$25
Empire Strikes Back Special Ed. - Repro One Sheet	\$25	Species - Original One Sheet Poster	\$20
Fraser - Original One Sheet Poster	\$20	Star Trek III - Original One Sheet Poster	\$50
Escape From N.Y. - Original Advance One Sheet	\$60	Star Trek IV - Original One Sheet Poster	\$45
Escape From L.A. - Original Video Poster	\$10	Star Trek V - Original Advance One Sheet Poster	\$35
Excalibur - Original One Sheet Poster	\$50	Star Trek VI - Original One Sheet Poster	\$35
Fifth Element - Original One Sheet Poster	\$20	Star Trek Generations - Original One Sheet Poster	\$30
Fly - Original One Sheet Poster	\$50	Star Trek First Contact - Advance One Sheet	\$25
Goldeneye - Original One Sheet Poster	\$30	Star Wars - Original One Sheet Poster (Style D)	\$75
Halloween II - Original One Sheet Poster	\$50	Star Wars - Repro One Sheet Poster	\$35
Heavy Metal 25th Anniversary - Orig. One Sheet	\$20	Star Wars Trilogy - Repro British Quad Poster	\$50
Highlander - Original Italian One Sheet Poster	\$40	Star Wars Special Edition - Original One Sheet	\$35
Independence Day - Original Advance One Sheet	\$25	Star Wars Special Edition - Repro One Sheet	\$25
Interview with Vampire - Original One Sheet Poster	\$25	Star Wars Trilogy Special Ed. - Original One Sheet	\$35
Jurassic Park - Original One Sheet Poster	\$35	Star Wars Trilogy Special Ed. - Repro One Sheet	\$25
Lost Boys - Original One Sheet Poster	\$25	Terminator - Original One Sheet Poster	\$50
Lost World - Original Advance One Sheet	\$20	Terminator - Repro One Sheet Poster	\$20
Men in Black - Original One Sheet Poster	CALL	Texas Chain Saw Massacre - Original One Sheet Poster	\$85
Natural Born Killers - Original One Sheet Style(B)	\$25	Total Recall - Original One Sheet Poster	\$35
Queen - Original One Sheet Poster (style F)	\$40	Twister - Original One Sheet Poster	\$20
Phantasm - Original One Sheet Poster	\$40	12 Monkeys - Original One Sheet Poster	\$25
Poltergeist - Original One Sheet Poster (style B)	\$30		

Orders (Tues-Sun 10-6):

Customer Service:

24 Hour Fax Line:

We Accept Visa, Mastercard, Discover & American Express Cards

1-888-725-7614

(914) 348-8775

(914) 348-6370

Visit Our Retail Gallery At
85 Main St., Nyack, NY

shipping & Handling Charges (UPS)

Framed 8x10 Photo, Poster or Toy:

\$3.95 (US) & \$6.95 (Canada) + \$1.25 for ea. additional item (US or Canada).

Signed 8x10 Photo: \$4.50 (US) & \$5.00 (Canada) + \$1.25 for ea. item.



Truly Unique Collectibles

MOVIES • TV • MUSIC • SCI-FI • SPORTS • MODELS

Call
Or
Write

For A Free
Catalog

Satisfaction Guaranteed • 14 Day Return Policy • All Prices Subject to Change • NY Residents Add Sales Tax • Allow 2 Weeks For Delivery. Send Check Or Money Order In U.S. Funds Only. Truly Unique Collectibles, D-CS, 85 Main St, Nyack, NY 10960. Add appropriate shipping.

MONSTER

For Dean Devlin and
Roland Emmerich,

GODZILLA

is the blockbuster
they were destined
to make

By Steve Harris



Who would have thought that a guy in a rubber monster suit leveling plaster of Paris buildings could amount to this? A \$70 million budget...big-name Hollywood stars...Taco Bell licensing deals? And a message to boot.



Broderick

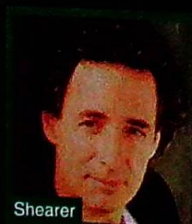
As fans of the 40-year-old film series can tell you, Godzilla is more than the "King of All Monsters." He is a worldwide icon that has evolved over the decades from a monstrous by-product of nuclear contamination to a 500-foot superhero determined to save Japan and even the whole world. Godzilla has starred in two dozen films and given rise to hundreds of imitators and even a hit song by Blue Oyster Cult. Can the same be said for King Kong?

Now the big lizard goes big time in a TriStar Pictures epic, as *Independence*

Day's Dean Devlin and Roland Emmerich bring the monster up to speed on turn-of-the-century FX technology.

With Emmerich and Devlin heading the big-budget production, set for a 1998 release, rumors have run rampant since filming began earlier this year. Centropolis, Devlin and Emmerich's production company, has even set up a "Rumor Sheet" online to dispel some of the more outrageous rumblings and to obfuscate known plot points.

All of which has led us here at



Shearer



Lerner



Reno

R SMASH

Cinescape

GODZILLA

Director: Roland Emmerich
(*ID4*, *Stargate*)

Screenplay: Dean Devlin and Roland Emmerich

Production: Centropolis Entertainment

Release Date: May 20, 1998

Distributor: TriStar Pictures (Sony)

Summary: Matthew Broderick leads an ensemble cast to New York City to take on the King of All Monsters and its Velociraptor-like offspring.

Preview

CINESCAPE to collect both official and on-the-set reports to sort the fact from the fiction about what may be the most visually impressive event movie of 1998.

HURRY UP AND WAIT

The transformation of Godzilla from low-rent Japanese expatriate to in-demand Hollywood star was slow and painful.

After Sony's TriStar Pictures acquired rights to the property amid much fan excitement in the early '90s, *Speed* director Jan De Bont excitedly signed on to helm the film. "I grew up watching the Godzilla movies," De Bont told CINESCAPE at the time. "There's an incredible human element to it. The way the drama and creatures are interwoven is truly unique, and this opportunity is very exciting."

Too exciting, as it turned out. De Bont's oversized vision for the oversized reptile translated into a bill that soared north of \$100 million, and when TriStar balked at the price tag, De Bont walked.

Fully aware of the potential box office and merchandising sales of a Godzilla franchise, TriStar wasn't ready to give up, but in the wake of budget-bloated bombs of the time like *Last Action Hero* and *Hudson Hawk*, it also wasn't willing to simply throw money at the project. "We are going to make *Godzilla*," a TriStar exec said, "but anything

over [\$100 million] is too much."

Thereafter, *Godzilla* remained on TriStar's slate for a 1997 release, but the lizard's absence from both the 1995 and '96 distributor trade shows hinted at the inevitable: without a director or a specific budget commitment from the studio, the king of all monsters was going nowhere.

That all changed, finally, on July 4, 1996, when Hollywood rediscovered the potential of "B" moviemaking. The astounding success of the reasonably priced sci-fi epic *Independence Day* brought Godzilla to his feet again—and not because the monster is a Will Smith fan. To TriStar honchos, Devlin and Emmerich's ability to make big movies on time and within moderate-sized budgets made them the natural choice to take on *Godzilla*. And for the right price, the *ID4* creators jumped at the opportunity.

A BOY, A GIRL, A MONSTER

In the original screenplay, written by *Aladdin* scripters Ted Elliot and Terry Rossio, the stompin' lizard was fashioned into an action hero for the Oprah era. Misunderstood, maligned, a victim of governmental irresponsibility (i.e., nuclear fallout), *Godzilla* nevertheless crosses the sea to defend Los Angeles and San Francisco from a vicious extraterrestrial menace.

Inevitably, rewrites ensued after De Bont left the project, and like the title character itself, they were pretty big. While the original monster was an allosaurus mutation, the incarnation in more recent drafts is described as a genetically altered "lab" lizard that has been abandoned on a South Pacific atoll used by the French for nuclear testing.

Not surprisingly, *Godzilla* gets restless on the isolated atoll and starts acting out, forcing U.S. government agents to send their leading genetics expert, Nick Tatopoulos (Matthew Broderick), while a French secret agent shadows his every move.

Like *ID4*, *Godzilla* features an international lineup of actors (with an eye toward overseas grosses). At the top of the cast list, along with Broderick, is Jean Reno, Harry Shearer and Michael Lerner, as well as Maria Pitillo as hard-charging reporter Audrey Timmonds, Nick's ex-girlfriend.

CUT TO THE CHASE

The introduction of the characters in the latest drafts serves as a set-up for *Godzilla*'s arrival on America's eastern seaboard. Homing in on Manhattan, the creature finds that it's most unwelcome in the steel jungle. In the script's notes the big lizard is described as being much quicker and more agile than his previous big-screen

PUPPET MASTERS

The Special Effects of the New Godzilla

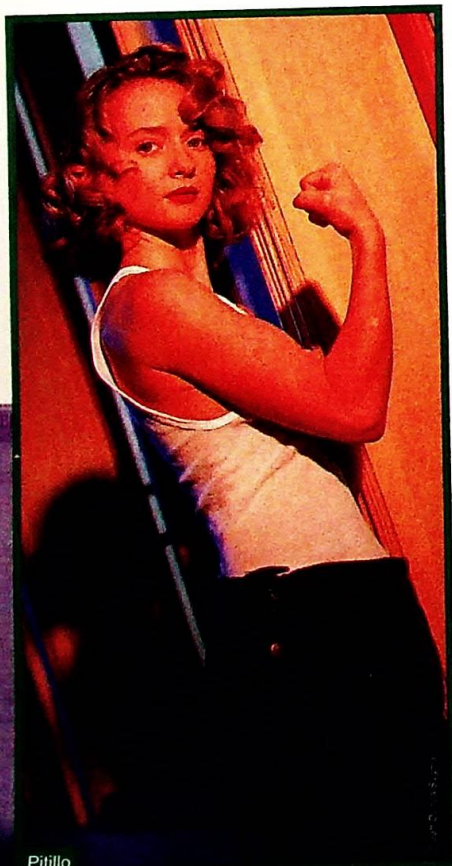
Godzilla will be played by a man in a suit again...in a manner of speaking. The film's producers are utilizing a new motion-capture system developed by Santa Monica Studios that connects the movements of two actors in *Godzilla* suits. These movements are then stored in a computer, where they recreate the motions of the computer-generated creature, giving the digital *Godzilla* more fluid, natural-looking movements. "[The actors] become like digital puppeteers," says Rob Bredlow, the head of R&D at VisionArt, the special effects company using the \$1 million hardware. With no strings attached. ♦

incarnations. Devlin and Emmerich have also given *Godzilla* the capability to change colors to blend in with the surroundings, an ability common to many reptiles, allowing the monster to easily avoid detection whenever the script's writers have trouble finding alternate means of escape for their hero. This cloaking ability is likely responsible for rumors, all untrue, that *Godzilla* will change shape and size in the new movie.

Then comes the shockeroo. After testing some of *Godzilla*'s blood, Nick determines that the big guy is actually carrying a lot more than a big wallop. Emmerich's *Godzilla*, it turns out, is asexual and very pregnant, capable of unleashing hundreds of "Babyzillas" onto Broadway. While the military engages *Godzilla* in Manhattan, Nick races to find the monster's nest.

BEEN THERE, DONE THAT

Director Emmerich took possession of Madison Square Garden recently to film the climax, pitting Broderick, Reno, Shearer and Pitillo against hordes of Babyzillas fresh from the shell. In a scene inspired by the raptor chase from *Jurassic Park*, the heroes must battle the small beasts while looking for an escape route. The denouement is designed to be rousing, to say the least, but as expected it leaves Madison Square Garden's door wide open for the possibility of a return by the big mama in a future film. ♦



Pitillo

In the U.K. contact
Steve Chamberlain at
1179-554639

John's Collectible Toys And Gifts

100% SATISFACTION
GUARANTEED!! FAST
SERVICE!!



57 Bay View Dr., Shrewsbury, MA 01545

For questions or reservations call: FAX: (508) 852-0066

PH: (508) 852-0005 • Hours Mon.-Fr. 9 a.m. to 7 p.m., Sat. 10 a.m. to 5 p.m.

www.ewtech.com/Johns • email: JDicicco@aol.com

Leave message anytime. CREDIT CARD ORDERS ONLY CALL 1-800-505-TOYS

PLEASE ADD \$5 SHIPPING ON ALL ORDERS - VISA, MASTERCARD, AMERICAN EXPRESS, DISCOVER, CASH, CHECK, OR MONEY ORDER ACCEPTED - INTERNATIONAL ORDERS PLEASE WRITE FOR SHIPPING CHARGES. DEALER INQUIRIES WELCOME.



NEW!! Tie Fighter Pico by Icons. Comes in beautiful museum quality display case. #SWPROPT \$1.100

NEW!! Leia's Rescue Diorama by Applause. Limited to 5,000 pieces. Comes in gift box with numbered certificate of authenticity. #SW42669 \$60

NEW!! Rancor Monster Diorama by Applause. Limited to 5,000 pieces. Comes in gift box with numbered certificate of authenticity. #SW42735 \$60

NEW!! Tie Fighter Vinyl Doll by Applause. #SW42688 \$15

NEW!! Wedge Antilles Vinyl Doll by Applause. #SW42689 \$15

NEW!! Leia Figurine Mug by Applause. #SW42682 \$15

NEW!! Chewbacca Figurine Mug by Applause. #SW42679 \$15

NEW!! Ben Kenobi Figurine Mug by Applause. #SW42681 \$15

NEW!! Luke Skywalker Figurine Mug by Applause. #SW42680 \$15

NEW!! Greedo Vinyl Keyring. #SW46222 \$3

NEW!! Darth Vader Vinyl Keyring. #SW46221 \$3

NEW!! Stormtrooper Vinyl Keyring. #SW46223 \$3

NEW!! Boba Fett Vinyl Keyring. #SW46224 \$3

NEW!! Luke Skywalker Lightsaber Universal Remote Control by Telemania. Generates special sound effects. Push of any button "arms" the light saber & emits the saber light. #SWREM \$4.95

NEW!! Set of 4 Star Wars Pepsi Promotional Cups from Mexico. Set includes Darth Vader, Stormtrooper, C-3PO & R2-D2. #SWCUPM \$20 per set

NOW AVAILABLE! Luke Skywalker Collector's Plates from the Hamilton Collection. #SWCP10 \$35

NEW!! Reunion Diorama by Applause. Limited to 2,500 pieces. Comes in gift box with numbered certificate of authenticity. #ST42698 \$50

NEW!! Creature Diorama by Applause. Limited to 2,500 pieces. Comes in gift box with numbered certificate of authenticity. #ST42738 \$50

NEW!! Menagerie Diorama by Applause. Limited to 2,500 pieces. Comes in gift box with numbered certificate of authenticity. #ST42701 \$50

NEW!! Tasha Yar Miniature Diorama by Applause. #ST42697 \$20

NEW!! Uhura Miniature Diorama by Applause. #ST42700 \$20

NEW!! USS Voyager Dr. Zimmerman Miniature Diorama by Applause. #ST42702 \$20

NEW!! Odysseus Miniature Diorama by Applause. #ST42693 \$20

NEW!! Miniature Diorama by Applause. #ST42694 \$20

NEW!! Sisko Figurine Mug by Applause. #ST42696 \$15

NEW!! Kazon Figurine Mug by Applause. #ST42704 \$15

NEW!! Captain Janeway Figurine Mug by Applause. #ST42703 \$15

Han Solo Collector's Plate from the Hamilton Collection. #SWCP12 \$35

NOW AVAILABLE! Han Carbonite Life-Size Maquette by Illusive Concepts. #SWPROPH \$1.100

NOW AVAILABLE! Ben Kenobi Mail-away Figure. #SWBM1 \$20

NOW AVAILABLE! Set of 4 Star Wars Promotional Canadian Cap Toppers. Set includes Darth Vader, C-3PO, Stormtrooper & R2-D2. #SWC14 \$30 per set

STILL AVAILABLE
Star Wars Dioramas by Applause. All are limited to 5,000 pieces and come in a gift box with numbered certificate of authenticity. Choose from:

Jabba the Hutt's Throne Room Diorama. #SW46197 \$60

Shadows of the Empire Diorama. #SW46199 \$60

Bounty Hunters Diorama. #SW46196 \$60

Sandtrooper on Dewback Diorama. #SW42687 \$60

Star Wars Vinyl Dolls by Applause. Choose from:

Ben Kenobi 10" Vinyl Doll. #SW42672 \$15

R2-D2 10" Vinyl Doll. #SW42673 \$15

Lando Skiff 10" Vinyl Doll. #SW42671 \$15

Greedo 10" Vinyl Doll. #SW42670 \$15

Boba Fett 10" Vinyl Doll. #SW46238 \$15

Emperor 10" Vinyl Doll. #SW46240 \$15

Darth Vader 10" Vinyl Doll. #SW46234 \$15

Tusken Raider 10" Vinyl Doll. #SW46241 \$15

Star Wars 1976 Phaser II Target Game (non-working) \$15 or buy for \$10

Star Trek Dioramas by Applause. Choose from:

Darmok/Picard Miniature Diorama. #ST46154 \$20

Gorn with Kirk Miniature Diorama. #ST46157 \$25

Capt. Janeway w/Chair Miniature Diorama. #ST46165 \$20

Sulu Swashbuckling Miniature Diorama. #ST46158 \$20

Neelix Miniature Diorama. #ST46163 \$20

Generations Kirk & Picard on Horseback Diorama. #ST20 \$60

Q 9" Doll by Playmates. #ST014 \$25

Kirk Mega Figure. #S71 \$50

Klingon Mega Figure. #S78 \$50

NEW!! Alien The Original Limited Edition Maquette by Illusive Concepts. Limited to 5,000 pieces. The maquette is 37" x 45" x 17" and comes with a numbered certificate of authenticity. #AP-PROP \$500

Alien Bobber Head Resin Painted Statue. #AP-R1 \$40

Electronic Swarm Alien. #AP17 \$10

Electronic Lashshot Predator. #AP24 \$10

Alien vs. Predator 2-Pack. #AP-2PK \$20

Ambush Predator Mail-away Figure. #APMA1 \$25

Predator Collector's Mask Made of latex with excellent detail. Has separately glued on dreadlocks. #AP-TE176 \$320

PLEASE call us for availability of Alien/Predator figures!

STILL AVAILABLE

Crawling Alien Pewter Pendant. #AP1 \$10

Predator Unmasked Pewter Pendant. #AP2 \$10

Predator Masked Pewter Pendant. #AP3 \$10

Crawling Alien Pewter Keychain. #AP4 \$10

Predator Unmasked Pewter Keychain. #AP5 \$10

Predator Masked Pewter Keychain. #AP6 \$10

STAR WARS

Leia in Endor Outfit 10" Vinyl Doll. #SW46041 \$15

Luke with Yoda 10" Vinyl Doll. #SW46040 \$15

Chewbacca with C-3PO 10" Vinyl Doll. #SW46042 \$15

Han as Stormtrooper 10" Vinyl Doll. #SW46043 \$15

Star Wars Maquettes by Illusive Concepts. Choose from:

Admiral Ackbar Maquette. #SW9 \$80

Boba Fett Maquette. #SW10 \$175

Chewbacca Maquette. #SW11 \$200

Jabba the Hutt Maquette. #SW12 \$175

Star Wars Props by ICONS. Each piece comes with a museum quality display case and certificate of authenticity. Choose from:

Darth Vader Lightsaber Prop. Limited to 10,000 pieces. #SWPROP-LS1 \$300

Luke Skywalker Lightsaber Prop. Limited to 10,000 pieces. #SWPROP-LS2 \$300

X-Wing Prop. Limited to 1,200 pieces! #SWPROP-XW \$1,200

Figural Ceramic Star Wars Mugs by Applause. Each mug comes in a gift box. Choose from:

Gammorrean Guard Mug. #SW46226 \$15

Emperor Mug. #SW46235 \$15

Bib Fortuna Mug. #SW46225 \$15

Han Solo Mug. #SW46227 \$15

Darth Vader Mug. #SW46044 \$15

Stormtrooper Mug. #SW46046 \$15

Boba Fett Mug. #SW46045 \$15

C-3PO Mug. #SW46047 \$15

Star Wars 11000 Endoskeleton. 7" Porcelain Bust. #TERM-T2-2001 \$115

Terminator Flying Hunter Killer Tank. Porcelain Statue. #TERMS-T2-2002 \$125

Terminator T-2 Hunter Killer Tank/ Porcelain Statue. #TERMS-T2-2003 \$125

NEW!! Mars Attacks Skull Portrait T-Shirt. Available in L & XL. #MAT1001 \$15

NEW!! Mars Attacks Invasion T-Shirt. Available in L & XL. #MAT1005 \$15

X-Files Gray Enamel Pin. #SF-PIN4 \$6

Godzilla Pewter Pendant. #G001 \$10

Rodan Pewter Pendant. #G002 \$10

Godzilla Pewter Keychain. #G007 \$10

Rodan Pewter Keychain. #G008 \$10

Metallic Darth Vader Mug. #SW42692 \$15

Tusken Raider. #SW46228 \$15

Star Wars Polydata Vinyl Model Kits. Pre-painted. Choose from:

Leia Kit. #SW22 \$35

Ben Kenobi Kit. #SW23 \$35

Tusken Raider Kit. #SW25 \$35

Set of 8 American Tacos Bell Star Wars Premiums. #SW6 \$30 per set

Set of 4 Star Wars Australian Pizza Hut Promo Cups. #SW21 \$15 per set

C-3PO & R2-D2 Electronic Talking Bank by Thinkway. #SW11 \$35

Star Wars Standles. Choose from:

Luke Skywalker Standee. #SWP111 \$22

Princess Leia Standee. #SW111 \$22

Han Solo Standee. #SW112 \$22

Darth Vader Standee. #SW113 \$22

Stormtrooper Standee. #SW115 \$22

C-3PO Standee. #SW114 \$22

R2-D2 Standee. #SW116 \$22

Chewbacca Standee. #SW117 \$22

Boba Fett Standee. #SW118 \$22

Yoda Standee. #SW119 \$22

Jawa Standee. #SW206 \$22

Han Carbonite Standee. #SW206 \$22

Emperor's Guard Standee. #SW207 \$22

Ben Kenobi Standee. #SW225 \$22

Han as Stormtrooper Standee. #SW242 \$22

Tusken Raider Standee. #SW246 \$22

Lea Slave Girl Standee. #SW249 \$22

Emperor Standee. #SW232 \$22

Star Wars Full-Head Masks by Don Post Studios. Choose from:

Darth Vader Mask. #SWB2001 \$80

Boba Fett Mask. #SWB2019 \$80

Emperor's Royal Guard Mask. #SWB2020 \$70

Stormtrooper Mask. #SWB2002 \$70

Emperor Mask. #SWB2014 \$45

Yoda Mask. #SWB2007 \$35

Admiral Ackbar Mask. #SWB2011 \$35

Chewbacca Mask. #SWB2003 \$75

C-3PO Mask. #SWB2013 \$45

Nien Numb Mask. #SWB2015 \$45

Katana Mask. #SWB2018 \$45

Wicket Mask. #SWB2012 \$45

Special, buy 3 or more Masks \$15 off total for your order

Milennium Falcon Plate. #SWCP1 \$30

TIE Fighters Plate. #SWCP2 \$30

X-Wing Red 5 Plate. #SWCP3 \$30

Tie-down Shuttle Plate. #SWCP4 \$30

Star Destroyer Plate. #SWCP5 \$30

Slave One Plate. #SWCP9 \$30

Snowspeeder Plate. #SW11 \$30

Medical Frigate Plate. #SWCP13 \$30

Loose figures in near mint condition. Please call for availability!!

STAR TREK

Locutus of Borg Porcelain 10" Bust by Legends in 3 Dimensions. #ST7001 \$125

Star Trek 1976 Phaser II Target Game (non-working) \$15 or buy for \$10

Star Trek Dioramas by Applause. Choose from:

Darmok/Picard Miniature Diorama. #ST46154 \$20

Gorn with Kirk Miniature Diorama. #ST46157 \$25

Capt. Janeway w/Chair Miniature Diorama. #ST46165 \$20

Sulu Swashbuckling Miniature Diorama. #ST46158 \$20

Neelix Miniature Diorama. #ST46163 \$20

Generations Kirk & Picard on Horseback Diorama. #ST20 \$60

Q 9" Doll by Playmates. #ST014 \$25

Kirk Mega Figure. #S71 \$50

Klingon Mega Figure. #S78 \$50

NEW!! Alien The Original Limited Edition Maquette by Illusive Concepts. Limited to 5,000 pieces. The maquette is 37" x 45" x 17" and comes with a numbered certificate of authenticity. #AP-PROP \$500

Alien Bobber Head Resin Painted Statue. #AP-R1 \$40

Electronic Swarm Alien. #AP17 \$10

Electronic Lashshot Predator. #AP24 \$10

Alien vs. Predator 2-Pack. #AP-2PK \$20

Ambush Predator Mail-away Figure. #APMA1 \$25

Predator Collector's Mask Made of latex with excellent detail. Has separately glued on dreadlocks. #AP-TE176 \$320

PLEASE call us for availability of Alien/Predator figures!

STILL AVAILABLE

Crawling Alien Pewter Pendant. #AP1 \$10

Predator Unmasked Pewter Pendant. #AP2 \$10

Predator Masked Pewter Pendant. #AP3 \$10

Crawling Alien Pewter Keychain. #AP4 \$10

Predator Unmasked Pewter Keychain. #AP5 \$10

Predator Masked Pewter Keychain. #AP6 \$10

TERMINATOR

NEW!! Terminators II Pewter Figures by Horizon. Choose from:

T-1000 Terminator with Spit Head. #TERM17201 \$15

T-800 Terminator with Gun. #TERM17202 \$15

Sarah Connor Pewter Figure. #TERM17203 \$15

From Legends in 3 Dimensions:

Terminator T1000 Endoskeleton. 7" Porcelain Bust. #TERM-T2-2001 \$115

Terminator Flying Hunter Killer Tank. Porcelain Statue. #TERMS-T2-2002 \$125

Terminator T-2 Hunter Killer Tank/ Porcelain Statue. #TERMS-T2-2003 \$125

MARS ATTACKS

NEW!! Mars Attacks Skull Portrait T-Shirt. Available in L & XL. #MAT1001 \$15

NEW!! Mars Attacks Invasion T-Shirt. Available in L & XL. #MAT1005 \$15

X-Files Gray Enamel Pin. #SF-PIN4 \$6

Godzilla Pewter Pendant. #G001 \$10

Rodan Pewter Pendant. #G002 \$10

Godzilla Pewter Keychain. #G007 \$10

Rodan Pewter Keychain. #G008 \$10

GREMLINS

14" Full-Size Gremlin Licensed in Spain. This is the most realistic portrayal of Gizmo we have yet to see! Boxes show illustration of a Mogwai, and even have a Mogwai!

8" Plush Gizmo. #GREM2 \$95

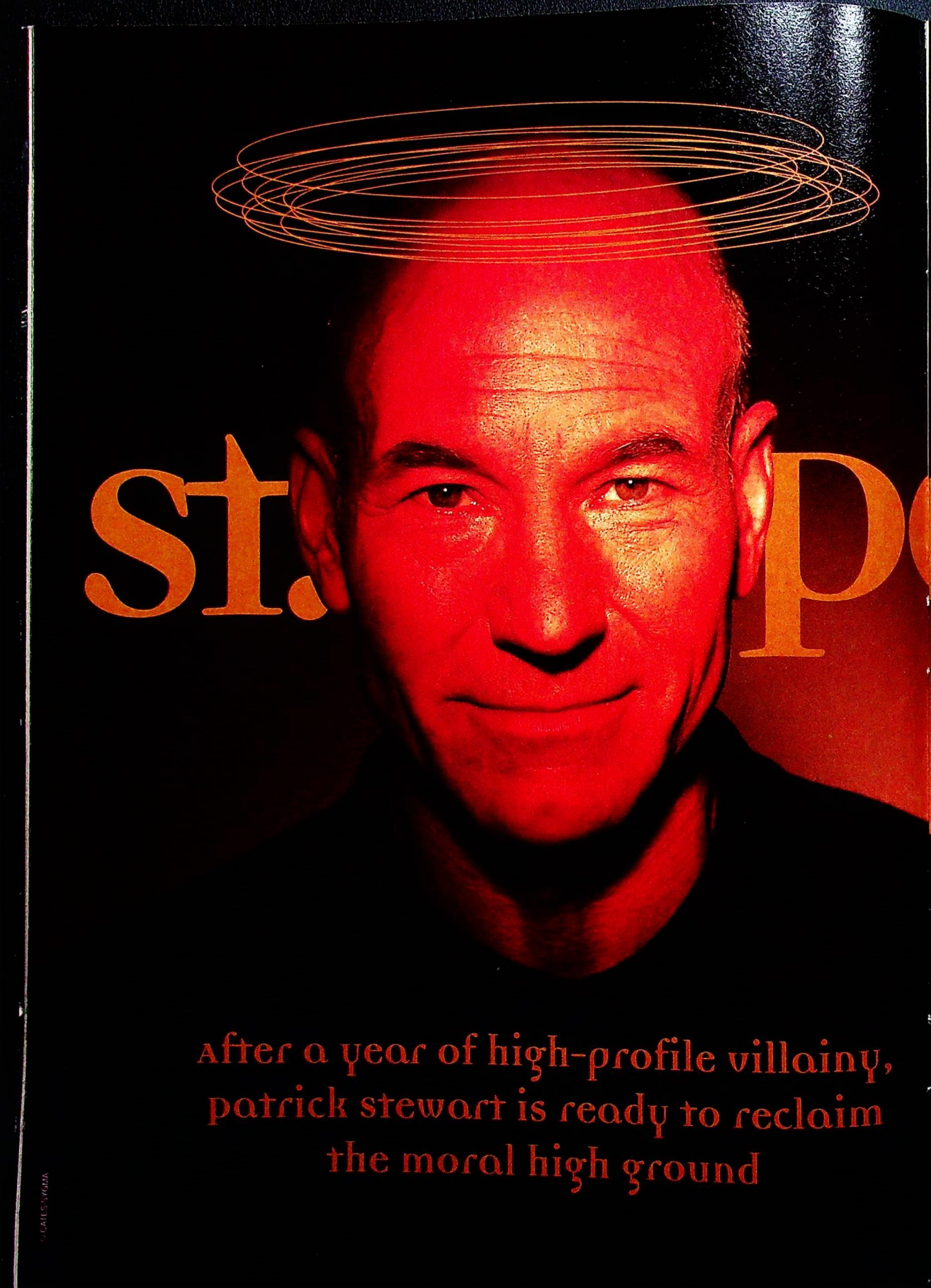
Set of 3 Ceramic Fully-Painted Gremlins. Set includes one evil & two good gremlins. #GREM3 \$45

ROBOTECH

Die-Cast MACI in Destroyed Monster Cannon. #ROB3 \$25

Lynn Minmei Action Figure by Harmony Gold. #ROB6 \$30

Rook Battle Action Figure by Harmony Gold. #ROB7 \$20

A close-up portrait of actor Patrick Stewart. He is looking directly at the camera with a slight smile. His face is illuminated with a strong red light, while the background is dark. Above his head is a halo made of several concentric, slightly wavy orange lines. Large, stylized orange letters "St." are on the left and "P" is on the right, partially obscured by his head.

St. P

after a year of high-profile villainy,
patrick stewart is ready to reclaim
the moral high ground

Patrick's day

by cindy pearlman



captain's Log, Stardate 1997. You have landed in a strange town called Beverly Hills, a place where everyone seems to be beaming. You are on the main deck, er, the patio, of Patrick Stewart's plush suite at the Four Seasons Hotel.

From all available data, you are prepared to meet a handsome, distinguished Englishman, one who might offer you a spot of tea and a Shakespearean soliloquy.

What you get, however, is a man in a dark blue Hugo Boss suit who is bent over, giggling uncontrollably at the antics of MTV's favorite cretins, Beavis and Butt-head. Yes, that baritone chuckle is coming from none other Capt. Jean-Luc

Picard's alter ego, the irrepressible Stewart.

"This series makes me laugh like a drain," says Stewart, using unfathomable English slang to communicate his bliss. "I watch it obsessively."

And who does Stewart like better—Beavis or Butt-head? "Actually, I have a little concern," the actor says, becoming serious for a moment. "Beavis is beginning to soften his attitudes just a little bit."

This is the captain of the Starship Enterprise? Slowly, you realize that things are not as they seem, and any conception you might have had about Stewart resembling Picard or vice versa needs to be tossed out the airlock. As the figure-head of the *Star Trek* film franchise, Picard is aus-

tere, reserved and commanding. Patrick Stewart, however, just wants you to know he's a down-to-Earth guy.

After all, would Picard let anyone call him Captain Baldy, as Stewart did during the making of his most recent film, *Masterminds*? "He really is a comedian. He's hilarious," says Vincent Kartheiser, who plays a teen who thwarts Stewart's attempt to take an entire school hostage. "He even let me shoe-shine his head with a towel," the young actor confides.

So Stewart isn't as serious as his best-known alter-ego, the dry and erudite Picard? "NOT [dramatic pause] AT [another pause] ALL [booming voice]!" Stewart yells.

During the filming of *Star Trek: First Contact*, in fact, he was a veritable Capt. Comedy. "I always have alternative scenarios for each *Star Trek* scene," Stewart con-

though the previous few decades were darker. As he describes it, his hometown of Mirthfield, England, was far from mirthful, and was literally a world away from the sun and stardom of Beverly Hills.

"I grew up in a home that had one room downstairs and one room upstairs," Stewart recalls. "My brother and I shared a double bed in my parents' bedroom."

Times were tough for the young Stewart, who describes himself as a "very serious lad. I was boringly grown up at age 15." That's the year he left school and got a job as a journalist. Two years later, Stewart, who had done local theater since the age of 12, won a spot at the prestigious Royal Shakespeare Company.

"I guess it was never possible for me not to be an actor," he says of his early career, which revolved around classy BBC mini-series and minor roles in Hollywood films

Five years and two feature films later, Stewart will always be identified with Picard, like it or not. But unlike William Shatner, who jokingly told hardcore fans to "get a life" in a memorable *Saturday Night Live* skit, Stewart is more stalwart about his *Trek* mission.

"Being Picard is a responsibility I don't take lightly," he says, though he impishly adds that at times it's hard to maintain one's composure when one is clad in body-hugging maroon spandex.

"You also can't eat much ice cream," he confides. "Every fat deposit shows."

But ask about the devotion of the most, er, serious Trekkers, and you get a steely gaze that may indicate that you've pushed a red alert button.

Come on, Captain, aren't some of the faithful a bit loony?

"Well, people are very enthusiastic," he

"It was an active intention of mine to put as much Picard. The *star trek* experience, while fabulous,

fides, confessing to having ruined a take or two in his time. "I believe Capt. Picard is absolutely a knee-trembling coward. I always scream at any opportunity and at the mildest threat: 'Oh, we're all going to die! We're all going to die!'"

One day on the *Enterprise* when spirits were lagging, Stewart decided to do something even more unexpected. "I found a moment I thought was just right, and I leapt into the arms of Jonathan Frakes [a.k.a. Cmdr. William Riker] and yelled, 'Save me!'"

Stewart promises to bring the same absurd sense of humor to the set of the next *Star Trek* flick, which starts lensing soon. So what does a Starfleet captain do for an encore after he's traveled across space and time to kick the butt of the Borg? "It's a little sexier *Trek* plot," is all the canny Stewart will say. Will the captain get a space babe of his own? Stewart's eyes say Yes, his lips say Don't Ask. "I've said all I'm going to say except that I can't wait to get back to work," says the suddenly cagey actor, whose overall *Trek* deal includes an \$12 million dollar paycheck. "I love the cast members," he adds. "The bridge feels like home. It's like my living room. I feel so relaxed there. And we really do have a good time. We joke around. We pull pranks."

In space, according to Stewart, "you have to keep yourself amused."

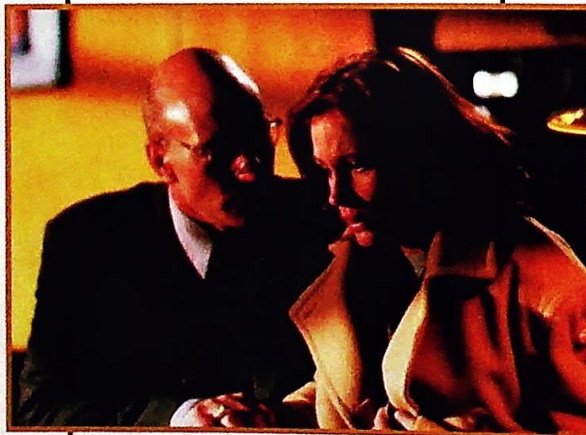
The last decade or so of Stewart's life has been pretty amusing indeed,

like *Dune* and *Excalibur*.

Then, in 1987, he took on *Trek*.

When the producers of *Star Trek: The Next Generation* came calling that year, on the hunt for an introspective, intellectual, Earl Grey-swilling captain, Stewart felt like he was in the grip of a well-placed Vulcan neck-pinch.

"It was a huge decision," he sighs. "In the beginning, I thought that I'd do the show for six months and leave if I didn't like it." In fact, Stewart felt so sure he was



going to be fired that he didn't unpack his bags during his first six weeks in L.A.

"When we started the *Next Generation* TV series, everyone reassured me that there was no possibility that it would last for more than a season," Stewart recalls. "I thought, 'Fine, I'll go to Hollywood for a year, make some money, sit in the sun and go home.'"

states tactfully.

Have you ever dared attend one of those *Trek* conventions?

"Yes, and I felt like Elvis. The first time, I was told there might be a few hundred people in attendance. I walked on stage and there were 2,400 fans. It sounded like Shea Stadium."

So give us the dirt, Patrick—what's been your weirdest fan encounter?

"There are stories that cannot be told," he warns, but he lets one slip. Once, he was getting money at an ATM in "a very bad Los Angeles neighborhood at midnight. A very large, frightening man approached and I thought I was a dead man."

The man rushed up to Stewart and...fell to his knees. "Captain Jean-Luc Picard? Of the *Starship Enterprise*?" whispered the fan. "Yes," Stewart stammered. "I love this country!" the happy Trekker responded.

"I don't like to talk about the weird stuff," the actor sighs. "It only attracts more weird stuff." But he will confirm that, yes, "there have been marriage proposals and other offers."

But hey, that's life when you're an international—nay, intergalactic—sex symbol. Just why is that? "I have no idea. That remains inexplicable to me," the confounded captain replies. "I'm aware of what people say. It's very pleasant."

Perhaps people respond to Picard's commanding nature. "They're all looking for

father figures? Is that it?" he wonders, not entirely convinced.

Perhaps there's a more prosaic reason for all the fan mail—maybe people just want him to record the outgoing messages on their answering machines. "Yes, people do ask me to do that all the time," he sighs. "I never do it."

As for the female adoration, the divorced Stewart, who is currently in a relationship, wishes it had come along at a different point in his life. "I sure wish it would have happened when I was 17. In those days, I was sitting against the wall trying to pluck up the courage to ask girls to dance."

So much for the image of Patrick Stewart as a smooth teen Lothario. "A male friend and I would sit in my room and put on Chuck Berry and Bill Haley records," he recalls with a grin. "We taught one another to twist. We used to criticize one another's

around my neck. I thought my career in some sense might be over. I wanted to find roles that yelled as loudly as possible, 'I am an actor! I just happen to occasionally be Jean-Luc Picard!'" These days, however, Stewart is "more relaxed" about his non-*Trek* career.

And what's more relaxing than shooting a big-budget film with Mel Gibson and Julia Roberts? Nothing, if you listen to Stewart, who played a duplicitous headshrinker in the film. "I got to put my nose in Mel's mouth. A lot of people would have loved to change places with me."

Stewart certainly wasn't exempt from

Captain's Log, 2 p.m. Stewart has only a few moments left before he must leave.

He's a busy man these days, prepping the ninth *Trek* flick and simultaneously playing another famous captain in USA's adaptation of *Moby Dick*.

You ask him if any professional goals have eluded him. Sure, he's been on Broadway, been the star of a successful TV show and film franchise, and played more Shakespearean characters than you can shake a spear

at. But what does he *really* want to do with his career?

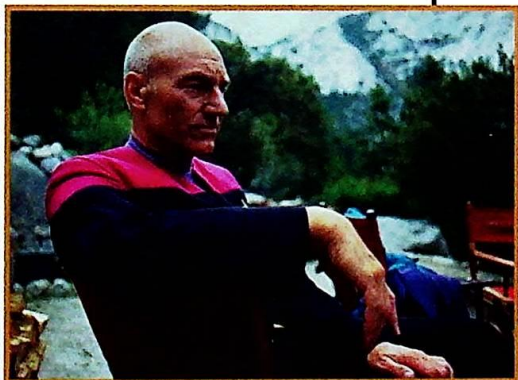
He gazes at the TV set with a certain



distance as possible between myself and Jean-Luc was also an albatross around my neck."

technique in order to be perfect for the dances on Saturday nights."

Things change with time, however.



Gibson's prankish nature. "They made a plaster bust of my head for the nose-biting scene, and it mysteriously disappeared from the set. One day, I saw Mel Gibson holding the bust of my head in front of his own [head] and he was doing my English accent."

Still, he's enjoyed his forays into the dark side as the bad guys in both *Conspiracy Theory* and *Masterminds*. "Goodness only has one level. The bad guy can be utterly seductive and charming," he notes as that distinctive baritone chuckle bubbles up again.

longing. Would he perhaps like to guest star on a certain cartoon show? "Oh, that would be one of my dreams," he enthuses. "You know, they did satirize *Star Trek* on *Beavis and Butt-head*. They gave me one of the original cells [that shows] Beavis as Capt. Picard."

He sure would like to beam those bumbling boys aboard the Enterprise. Maybe the two series could be melded into a cartoon adventure show, with Captain Baldy helping Beavis and Butt-head, uh, do whatever it is they do.

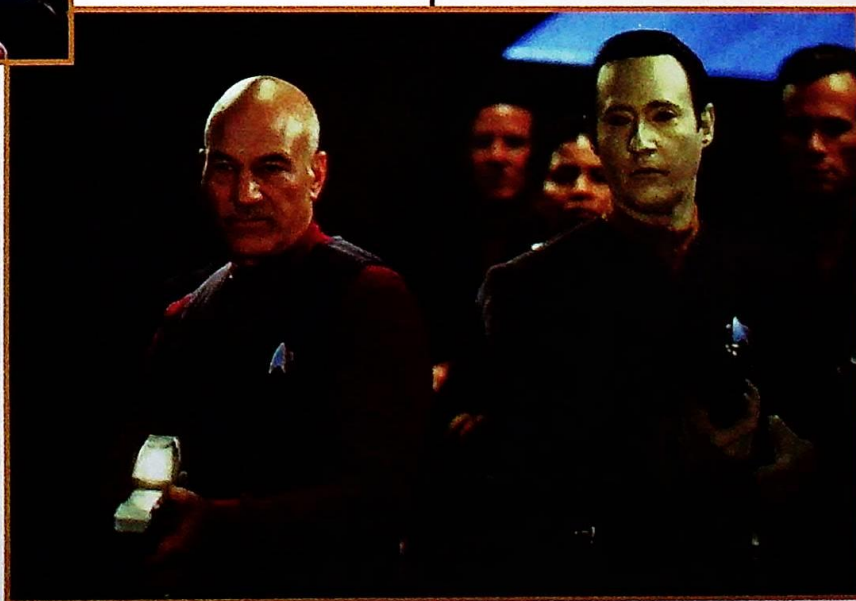
"Cartoon Borgs!" Stewart says, brightening. "I can see Beavis on the bridge now." ♦

Stewart is now a sex symbol, and at 57, he's not likely to Twist any time soon.

"That was the last modern dance I was able to do," he laughs.

There was also a time when Stewart was determined to take roles that were as un-Picard-ish as possible, just to distance himself from his on-screen alter ego. He played a gay interior decorator in *Jeffrey*, did a one-man *Christmas Carol*, and, most recently, stars as the villain in the hostage drama *Masterminds*.

"In the beginning, it was an active intention of mine to put as much distance as possible between myself and Jean-Luc Picard," he notes. "I was anxious about three years ago. The *Star Trek* experience, while fabulous, was also an albatross



by Edward Gross

THE MATURING OF

Hatcher

As Lois Lane on the high-flying fantasy series *Lois & Clark: The New Adventures of Superman*, Teri Hatcher's job was to keep her character's caped lover grounded in reality, but the actress can't seem to escape the lure of powerful men and their exotic toys.

In the eighteenth James Bond film, *Tomorrow Never Dies*, Hatcher plays Paris, wife of media magnate Elliott Carver (Jonathan Pryce), a slick info-baron who got a jolt out of the way the Gulf War boosted the ratings of his cable network.

Motivated by nothing more than plain, ordinary greed (hey, it was good enough for Auric Goldfinger!), he decides to send his ratings into the stratosphere by triggering a war between Great Britain and China, confident that the resulting conflagration will increase the value of his media holdings (which include a daily newspaper called *Tomorrow*). Unbeknownst to Carver, however, his wife once had a relationship with his greatest potential enemy, an agent of Her Majesty's Secret Service called Bond, James Bond (Pierce Brosnan in his second stint as 007). Paris, an elegant but unhappy lady of leisure, finds herself torn between the man she married and the man she still loves.

"Paris and Bond had a relationship in the past before this movie starts," explains Hatcher, who segued from the cancelled *Lois & Clark* to this film. "It was meaningful and emotional, which I think is different from relationships he's had before in other movies. But she and Bond couldn't go the distance because of his job. In *Tomorrow Never Dies*, she's married Elliot Carver and has settled [for a safe life], so she's a little disappointed in herself. I think she's a really strong, smart woman, but her life has sort of gotten away from her a little bit and isn't what she would have wanted. But because of the character's background, I think she

adds a little emotional weight to the Bond character as well. I think that was the point, [that's] what [the writers] wanted out of her. She really is sort of a catalyst for Bond."

Paris' impact may be big, but her role is relatively small: in keeping with Andy Warhol's dictum that in the future, everyone will be famous for 15 minutes, Hatcher's screen time only lasts about that long.

"My part is fairly small," Hatcher says matter-of-factly. "But I'm fine with that. It really [consists of] two or three pivotal scenes in the movie that are significant toward moving the plot along, and [those were] a lot of fun to play because of who the actors are in the scene with me."

Hatcher's stint as a Bond girl—or perhaps she should be called a Bond woman—isn't her only recent project; the actress and her husband recently welcomed their first child into the world. "When the producers asked me if I would be interested in doing this part, it was perfect, because I was pregnant and only wanted to work for a few weeks. It just seemed like it was meant to be, in the sense that it was a fun part, it was a fun movie, I was excited to be in it and the timing worked out for me physically. I was really happy to be working with who I was working with. So all the pieces just sort of fell into place very easily."

Though Hatcher could be mistaken for an overnight sensation, the actress, who's become an Internet icon thanks to her *Lois & Clark* stint, has labored in the Hollywood trenches for a number of years, appearing in such features as *The Big Picture*, *Soapdish*, *Heaven's Prisoners*, *Tango & Cash* (in which she portrayed Sylvester Stallone's sister), *Two Days in the Valley* as well as the upcoming David Schwimmer vehicle *Since You've Been Gone*. It was the small screen, however, that finally got the attention of the public, and she was a fan favorite through four seasons of *Lois & Clark: The New Adventure of Superman*.

Hatcher admits, however, that she was

As the latest Bond bad girl,
Clark Kent's ex-inamorata sports a
new look and a new attitude

initially reluctant to take the role of Lois.

"I was already having some success in doing movies and I didn't want to get stereotyped, [but] the script was so great that even though I had apprehension about getting involved with the Superman story, I felt strongly about doing it," she recalls. "I read it and saw that it was well-written and like those classic screwball romantic comedies like *His Girl Friday*. Some people felt that Lois was too tough or too aggressive. I have my own little theory that some people are threatened by a woman that has those qualities. It's still not a popular quality that women in the workplace have. I definitely wanted Lois to mature into being able to express her vulnerabilities better. This is a woman who's a big jellyfish on the inside and has had to put up walls, as many women I think really do, to make it through the struggles of being a woman in a workplace and growing up."

And that Lois did, eventually marrying Clark Kent (Dean Cain) on the series and getting pregnant with the world's first supertyke, though the birth is something audiences would never get to see. In its last season, NBC moved the alien sitcom *Third Rock From the Sun* up against *Lois & Clark*, and the show's ratings plummeted as a result. Eventually, ABC canceled the show with little fanfare, a development that Hatcher seems fairly philosophical about.

"Things have endings and beginnings all the time," she says. "*Lois & Clark* could have gone a year longer or a year shorter. When you can't do anything about it—when there's a big political reason for pickups and cancellations and all that goes on in the television world, none of which you have anything to do with—you just have to let things happen. I just feel that this is what was meant to happen and it was time to move on. It was certainly a great experience, a great journey; and now it's over. I'm really fine with it. As far as the ratings



go, one can never really know what America wants."

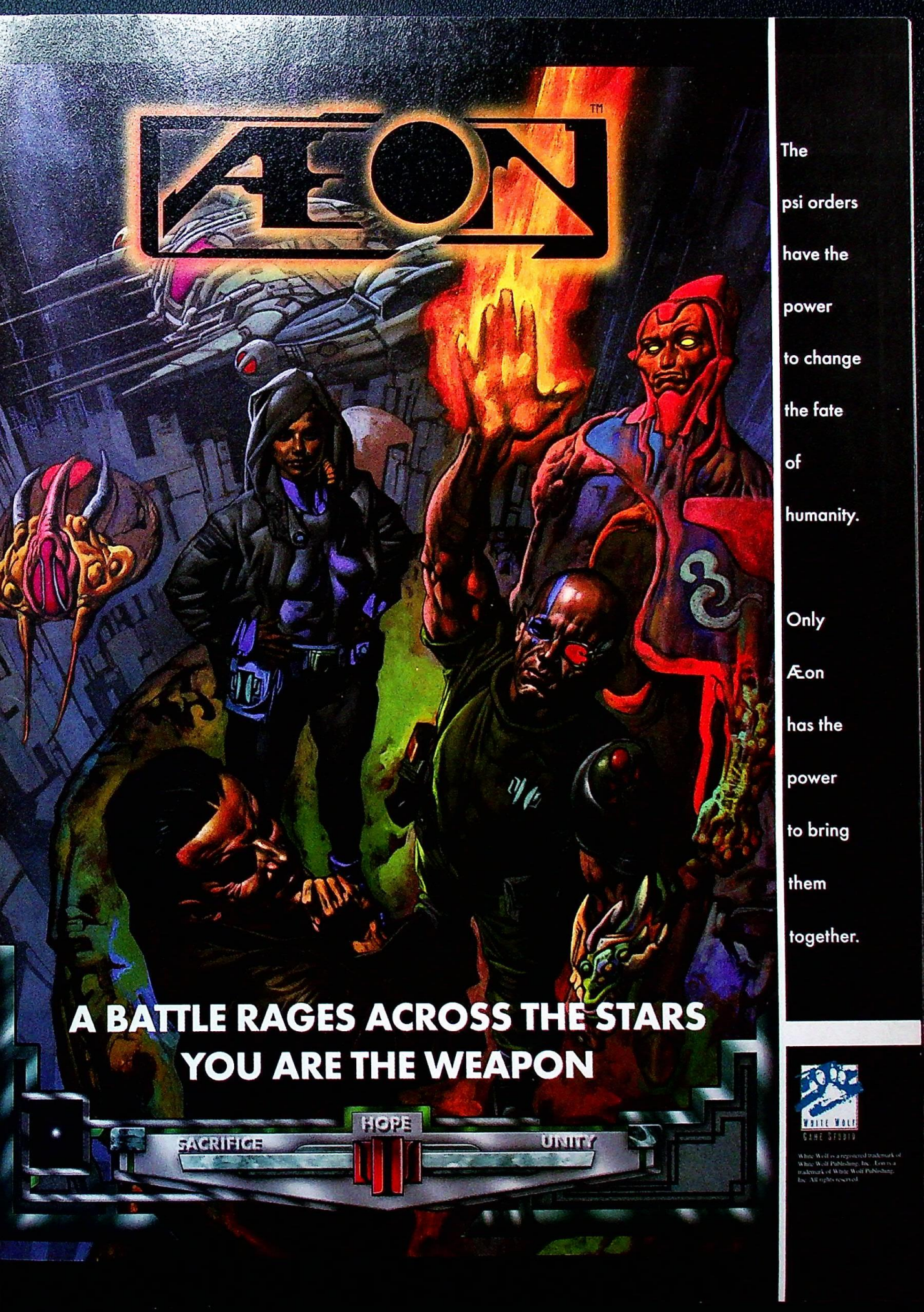
Based on the box office success of the last Bond film, *GoldenEye*, it seems pretty obvious that America does want to see the continued exploits of Agent 007, and Hatcher is happy to be along for the ride. "I used to watch the Bond films a lot as a kid with my dad," she reflects. "I love those kinds of movies, especially when they don't spoof them—

selves, which the Bond series got into for a while. It's hard to say it's 'serious' James Bond, because it is a fun, entertainment type of movie. But it's also serious. The action is great, the gadgets are great and Pierce Brosnan is so magnetic as Bond. I really do think that *Tomorrow Never Dies* showcases Bond at his best, and I'm so happy I'm in this movie."

And so is her husband. "He said to me, 'You have to do the movie because I have to live out my fantasy of being married to a Bond girl,'" she laughs. "Well, I guess that's the least I could do for him. Now when we're 80, I can be a grandmother saying, 'I remember when I was a Bond girl....' It's really a lot of fun to be a part of the whole Bond mythology." ♦



AEON™



**A BATTLE RAGES ACROSS THE STARS
YOU ARE THE WEAPON**

SACRIFICE

HOPE

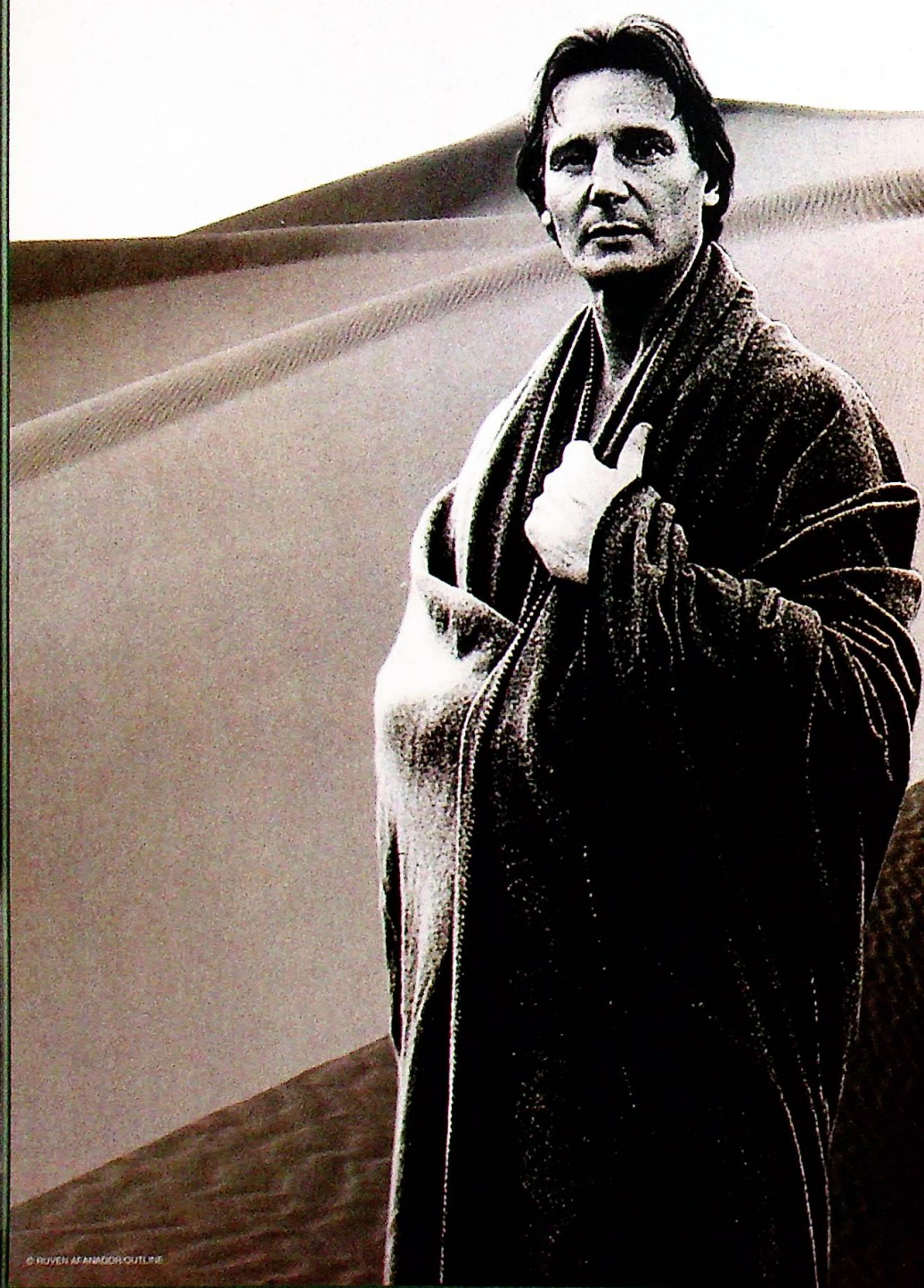
UNITY

The
psi orders
have the
power
to change
the fate
of
humanity.

Only
Æon
has the
power
to bring
them
together.



White Wolf is a registered trademark of
White Wolf Publishing, Inc. Aeon is a
trademark of White Wolf Publishing,
Inc. All rights reserved.



© RUVEN AFANADOR/OUTLINE

**An intergalactic *Othello*? Charlton Heston
fact from fantasy as the new *Star Wars***

The New Face of Star Wars

By Steve Harris

as Yoda? CINESCAPE separates
film heads into post-production

Ever since George Lucas announced that *Star Wars*, the landmark science-fiction film that broke all box-office records in 1977, was only a single thread in a grand cinematic tapestry, millions of fans who have followed the film's characters in television specials, novels and even computer games have asked a single question that resonates with an energy and power that rivals the Force itself.

What happens next?

For years after the 1983 release of *Return of the Jedi*, the final chapter of the first trilogy, the only thing that was known for sure about the planned followup was that it would take the saga backward in time to the events leading up to the birth of *Star Wars* heroes Luke and Leia. But since principal photography of the next chapter of the saga (generically titled "Episode One" at the moment) began on June 26, details have started to leak out.

Recognizing the futility of attempting to keep the biggest event in the history of moviemaking completely under wraps, Lucas, who wrote and is directing the movie, has provided regular, if not especially revealing, updates about the project on the production's official Web site (www.starwars.com). In addition to providing online enthusiasts with access to information on cast, crew and sets, Lucas has also given occasional interviews to the world's press during breaks in filming in Italy and England.

Of course, the filmmaker is willing to discuss the next *Star Wars* film only on his own terms—and the project has such economic and emotional power that he can get away with it. Thus, the production has been shrouded in a veil of secrecy that would make the Pentagon proud, with producer Rick McCallum serving the role of the dutiful, spin-controlling press spokesman.

All of which leaves fans with loose ends. Information is out there, in newspapers and magazines and the great void of the Net, but what is fact and what is fiction?

Combining back-of-the-stacks research, a little bit of detective work and some logical deduction, CINESCAPE has compiled this comprehensive report on what is known, what is possible and what is pure speculation about the movie that fans will be lining up to see on May 25, 1999, when Episode One hits theaters nationally.

But first, a note on methodology: This isn't exactly a science, folks. Novelizations have been scoured, published statements have been scrutinized and the ages of the characters in the new trilogy and their relationship to the characters of the original films have been assessed. With all the information and misinformation available, our intention is to sift the wheat from the chaff and combine what we know with some good old-fashioned theorizing. Of course, we too may be playing into the Lucasfilm spin-control trap. The predictions on plot and character reached herein are partially based on statements made by Lucas and Lucasfilm representatives, who have been known to purposefully mislead fans who just can't wait for the premiere of the next movie.

What We Know

George Lucas has always been interested in history, in the ways in which people and events fit together from generation to generation, so it's no surprise that his new films will explore the lineage of the original trilogy's heroes. Writer-director Frank Darabont, who was briefly in the running for a writing assignment for the new trilogy, saw the early-'90s TV show *The Young Indiana Jones*

What's in a Name?

The title of the next *Star Wars* film has yet to be announced, prompting a thriving trade in rumor from fans and reporters alike. Among the titles floated: *Jedi Squad*, *Balance of the Force*, *Rise of the Empire*, *The Clone Wars*, *The Way of the Force* and *Genesis*. None is likely to be correct. As for George Lucas himself? For now, he's quite content with the more straightforward approach, labeling the next movie "Episode One." ♦



SANDSTORM: For some Episode One scenes, George Lucas has returned to the harsh Tatooine desert

Star Wars Timeline

A wealth of evidence that sheds light on the direction of the next *Star Wars* movies already exists. CINESCAPE has compiled a list of the events, drawing on various interviews as well as other sources, that may precede the first *Star Wars* movie (Episode Four). All dates refer to the number of years "before *Star Wars*" (BSW).

797 BSW

Jedi Master Yoda is born.

76 BSW

The Jedi Master played by Liam Neeson in the new films is born.

Chronicles as Lucas' warmup for his return to *Star Wars*, telling CINESCAPE earlier this year that Lucas was "paving the way, I think, for the next *Star Wars* trilogy."

"There's such a positive creative energy from him," added Darabont, who worked on the short-lived series, "and it's the only time in my life I've experienced something like that."

With *Star Wars*, that positive energy has been woven into an intricate and expansive mythos that bridges whole epochs in a broad sweep of events. By extrapolating on what is already known about Lucas' carefully conceived *Star Wars* universe, a series of specific moments can be tied together to reveal a storyline for the upcoming films that Lucas readily admits is darker in tone than his original trilogy.

In the next film, Luke's father, Anakin Skywalker, is a child (played by nine-year-old Jake Lloyd), who apparently lives with his mother, Shmi Skywalker, on Tatooine, where he comes under the influence of a highly regarded Jedi Master (Liam Neeson). In Episode One, the Jedi Knights are engaged in various space and ground battles in defense of the Old Republic as the evil Palpatine (who is the emperor in the original trilogy) moves to destroy the Jedi and gain power.

Young Anakin learns of the Force, grows up and, in the second movie (in which Lloyd is likely replaced by an older actor), meets and ultimately marries a new "Young Queen" character (widely rumored to be named Thenna) who is portrayed by Natalie Portman.

During the pivotal second film, the much-discussed Clone Wars should erupt, orchestrated by Palpatine. As described in various *Star Wars* novelizations as well as other sources, the conflict allows Palpatine to wage a greater war and mount an attack on the Old Republic from within, taking control of an ineffectual government that's left unprotected by the Jedi Knights.

A pivotal event likely occurs in the third film between young Jedi Obi-Wan Kenobi and Anakin, a personal betrayal of some kind that leads Anakin down the path to the Dark Side. Anakin turns to Palpatine, who plays upon the young Jedi's insecurities. Palpatine likely drives a wedge between Anakin and Obi-Wan, convincing Anakin to betray the Jedi. In the end, Obi-Wan and Anakin face off in a light saber duel that leaves Anakin both physically and mentally scarred. As his wife flees beyond the reach of the emperor and gives birth to Anakin's children, Luke and Leia, Anakin is reborn as Darth Vader, Dark Lord of the Sith.

Realizing that the Old Republic is no longer protected and that the Jedi have been driven to the brink of extinction, Obi-Wan hides the existence of

Anakin's children by spirited them away to separate locations. The setting for "A New Hope" (*Star Wars*) is thus constructed and the first trilogy ends.

What We Think We Know

While "official" statements from Lucasfilm have sometimes obscured as much as they've enlightened, the dissemination of on-set photos, interviews and the *Star Wars* history as portrayed in the licensed novels offers the prequel hunter a strong scent to track in pursuit of the truth about the upcoming films. The following speculation represents the more important elements we might see in the new trilogy.

Tatooine will be a primary setting for the first movie

Tatooine will play an important role in the next film, based on information released by Lucasfilm. Lucas returned to the Tunisian desert (where he was severely sunburned during the filming of *Star Wars* in 1976) and once again he met with some bad luck: the Tatooine set was wiped out during an unexpected storm that rolled over the North African desert at the beginning of filming, requiring the set to be rebuilt.

Photos from the French edition of *Premiere* magazine have spotlighted the desert shoot, where both Liam Neeson and Jake Lloyd were in attendance. Additionally, photos of several sets, including Shmi's kitchen and Anakin's bedroom, have been uncovered, both of which bear a striking resemblance to the *Star Wars* interiors of the residence of Owen Lars, who may make an appearance in the new film, according to rumors.

Star Wars and water, with a twist

A widely circulated rumor takes the Jedi to a world covered by water, where they face off against a powerful adversary. This planet, which would continue Lucas' tradition of branding each pivotal setting with a specific topographical or climatic identity (the Tatooine desert, Yoda's swamp, the rebels' ice base, etc.), could be the home planet of the Mon Calamari, who led the attack against the Death Star in *Return of the Jedi*. Though nothing has been confirmed, photographs and eye-witness reports of

Cyber Jedi

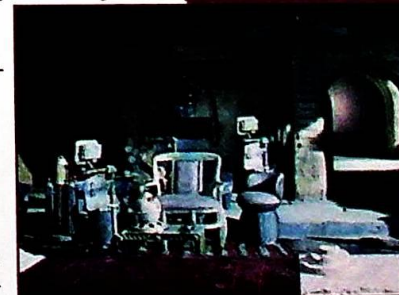
Given that *Star Wars* enthusiasts tend to also be technology enthusiasts, it's not surprising that the buzz surrounding the upcoming *Star Wars* prequels is most prevalent on the Internet. Now that publishing a fanzine is as easy turning on the computer, literally

hundreds of web-sites have appeared to offer different perspectives on where the next trilogy is going to take us.

Some sites go even further than mere speculation. In addition to the official Lucasfilm site, which continues to add images and information (www.starwars.com), CINESCAPE recommends

the following sites for those in need of a daily fix of *Star Wars* rumor and insight: John Benson's Jedi.Net (www.jedinet.com), Chris Kivlehan's *Star Wars Prequel*

Site (id1.net/~chrisk3/sw/prequel/) and the *Star Wars* Database (sw.simplenet.com). Also look for *Star Wars* prequel updates on the CINESCAPE page (www.cinescape.com). ♦



57 BSW

Obi-Wan Kenobi, Jedi Master and tutor to two generations of Skywalkers, is born.

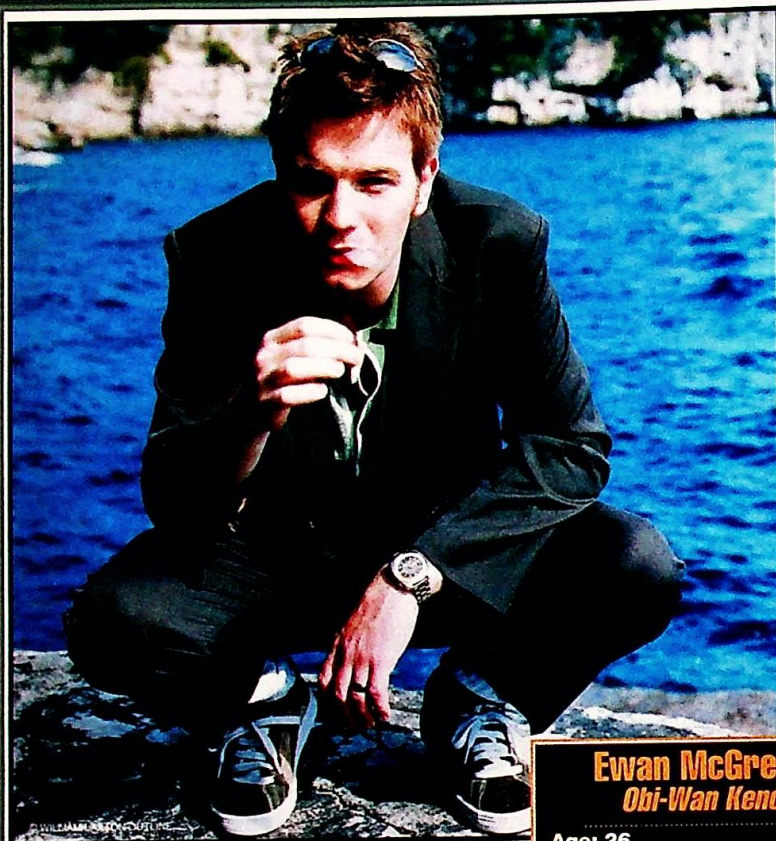
48 BSW

Republic senator and future leader of the rebel forces Mon Mothma is born on the planet Chandrila.

47 BSW

The "Young Queen" character known in the online circles as Thenna is born. Thenna is the primary female lead in the new *Star Wars* trilogy.





various water craft and props suggest something wet is going on.

Obi-Wan Kenobi is a product of the clone wars

Judging from various reports (as well as dialogue in the first film), the Clone Wars will take place during the second and third films of the prequel trilogy, showing Anakin fighting alongside his mentor. Many have speculated that old Ben Kenobi, portrayed memorably by Alec Guinness in the original film, may be a product of genetic manipulation.

Starting with his first film, 1971's *THX-1138*, Lucas has shown a fondness for alpha-numeric appellations, and since Kenobi has such a name (Obi-Wan/OB-1), some have speculated that it may be a clone series designation. While examples of

cloning techniques capable of capturing not only physical qualities but also abilities like mastery of the Force are documented as part of *Star Wars* canon (the Emperor's replicative methods in the "Dark Empire" comic series and Joruss C'baoth's duplication in Timothy Zahn's three-part novel), Lucas' emphasis on the biological heritage of Jedi in Episodes Four through Six may contradict speculation that the Jedi would rely on such technology to further their own kind.

The Mandalorians will play a pivotal role in the first movie

The Mandalorians, who recently appeared in a series of *Star Wars* comics, are a warrior race whose most recognizable feature is their battle armor. The bounty hunter Boba Fett, one of the most popular characters in the *Star Wars* universe, wears battle-scarred Mandalorian armor, and the image of thousands of these soldiers massing for an attack is every *Star Wars* fan's dream. But since events in the first movie pre-date the Empire, another race will likely be the overt threat to the Knights, most likely an army of soldiers for hire or the "Dark Jedi," which have been spotted on the set of Episode One.

Anakin Skywalker and the "Young Queen" will be recast in the second and third movies

Episode One producer Rick McCallum reportedly has said that Anakin Skywalker and the Young Queen will be married at the conclusion of the second film. If the subsequent movies are separated by the same three-year window that existed between *Star Wars*, *The Empire Strikes Back* and *Return of the Jedi*, Natalie Portman would be about 20 years old in the second film, while Jake Lloyd would be about 12, necessitating the recasting of Lloyd. Portman, however, may remain for the second picture.

All sets will be digitally created

The notion that Lucas would create the next trilogy's sets entirely in a computer and shoot the actors against bluescreen backgrounds was widely speculated after Lucas told *CINESCAPE* and other publications last year that he wanted to fashion the first virtual movie studio. But Lucas' dream of non-location filming is still just a dream for now. Rick McCallum has admitted that "around 50 sets" have been built for the first film at Leavesden Studios in London, and there has been location shooting in Italy and Africa. There's no doubt, however, that computer graphics will be used extensively to

Ewan McGregor Obi-Wan Kenobi

Age: 26

Also in: *Trainspotting*, *Nightwatch*, *Emma*, *Blue Juice*

McGregor steps into the cloaks of Obi-Wan Kenobi to depict the great Jedi Knight in his earlier years. A central character in both the defense of the Old Republic and the tutelage of young Anakin Skywalker, Obi-Wan may ultimately bear some responsibility for the destruction of the Jedis and the rise to power of Senator Palpatine.

40 BSW

Anakin Skywalker is born to Shmi Skywalker—possibly on Tatooine.

30 BSW

The Jedi become embroiled in a conflict that precedes the Clone Wars—and may be defeated.

30 BSW

Anakin Skywalker learns about the Force, possibly from a Jedi.



enhance the sets as well as to create otherworldly settings such as the bureaucratic homeworld Coruscant, which was seen briefly in the special edition of *Return of the Jedi*

Spielberg will direct the second and third films

Lucas has flatly denied that his Oscar-winning friend, whom he expects to helm the next Indiana Jones film, will be involved in the *Star Wars* trilogy (see Lucas interview, page 44). Some of the names that have been floated as Episode Two and Episode Three directors include Luc Besson (*The Fifth Element*, *The Professional*), Frank Darabont (*The Shawshank Redemption*) and David Fincher (*Alien³*, *Seven*).

Charlton Heston will contribute the voice of a young Yoda

Episode One producer Rick McCallum laughed this rumor off by saying, "Yoda wouldn't hear of it. He was insistent that he work with Frank Oz again if we wanted him back."

Yoda will be CGI

Not true, according to an officially sanctioned Lucasfilm source. Yoda will be enhanced with computer graphics during full-figure and walking sequences, but close-ups and profiles will continue to feature a puppet. The new Yoda puppet will, of course, reflect the 30-plus years of youth gained in the prequel.

A climactic light saber duel will be filmed at the lip of Vesuvius

This rumor likely started on the Internet following reports of filming at the Caserta Palace in Italy. While Lucas denied that any filming was taking place in Italy outside the palace grounds, it is

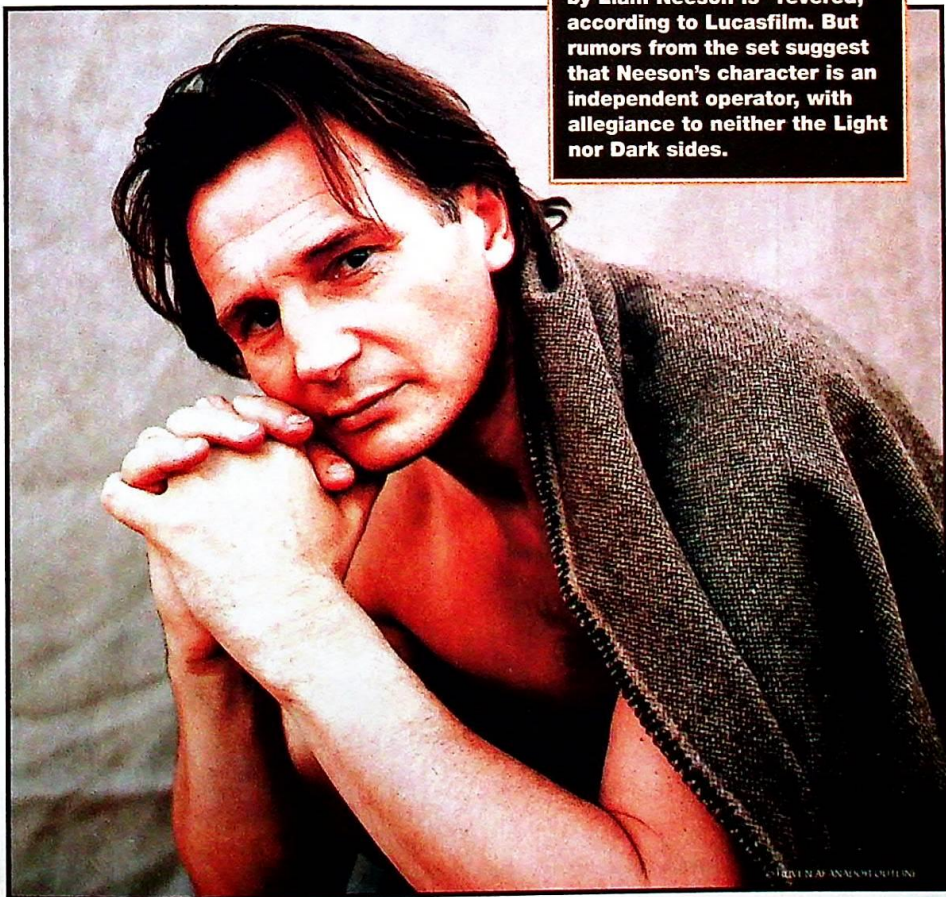


Liam Neeson Venerable Jedi Master

Age: 45

Also in: *Les Misérables*,
Rob Roy, *Nell*, *Schindler's List*

The mysterious Jedi played by Liam Neeson is "revered," according to Lucasfilm. But rumors from the set suggest that Neeson's character is an independent operator, with allegiance to neither the Light nor Dark sides.



the Sequel to Blue Harvest?

When *Return of the Jedi* was shooting during the summer of 1982, George Lucas devised a plan to divert both the press and fans from the set. Lucas code-named the film *Blue Harvest* and clothed cast and crew in jackets, hats and shirts emblazoned with a special logo and the tagline "An Experience In Terror." All involved used the cover story that they were simply filming a low-budget horror picture.

Could Lucas be attempting a similar maneuver this time?

Online scuttlebutt says yes, with Lucas utilizing a front company called JAK Productions and a possible working title of *Red Tails* (a World War II drama Lucas is developing). Lucasfilm has remained mum on the possibility of a deception, but CINESCAPE dug deeper, acquiring a list of trademarks filed under JAK Productions' name and coming up with nothing. Another rumor has JAK representing an acronym for the title of the first movie (e.g. *Jedis Are Killed*.) Don't hold your breath on that one. ♦

30 BSW

Senator Palpatine uses corruption and bribery to cement his authority within the Republic.

30 BSW

Mon Mothma leads a revolt within the Senate to defy Palpatine, planting the seeds of the rebellion to come.

30 BSW

Protocol droid C-3PO is either created or activated (some sources report his creation at 112 BSW) and is ultimately paired with R2-D2.

20 BSW

The Clone Wars erupt when technology is discovered that allows for easy replication of crews to serve in the Emperor's fleet of starships.

Special Effects: the Next Generation

Star Wars: Episode One will take the art of computer-graphics imagery to new levels. While the *Star Wars* Special Editions showed the power of Industrial Light and Magic's latest technology, Lucas' FX house will incorporate CGI in the new movie not only to create spaceships and outer-space sequences, but also characters, sets and entire environments.

"The [CGI characters] in this movie are all creatures," explained Lucas at a recent press conference. "I only use digital technology to create something that I can't get actors to do. Actors are still the best way to portray people."

Also, Episode One producer Rick McCallum recently related that "many of our 'locations' will exist only in a digital form."

Reports indicate that the next *Star Wars* movie may have as many as 1500 separate special effects shots, far more than the 300 to 400 seen in effects-laden films such as *Independence Day*. ♦

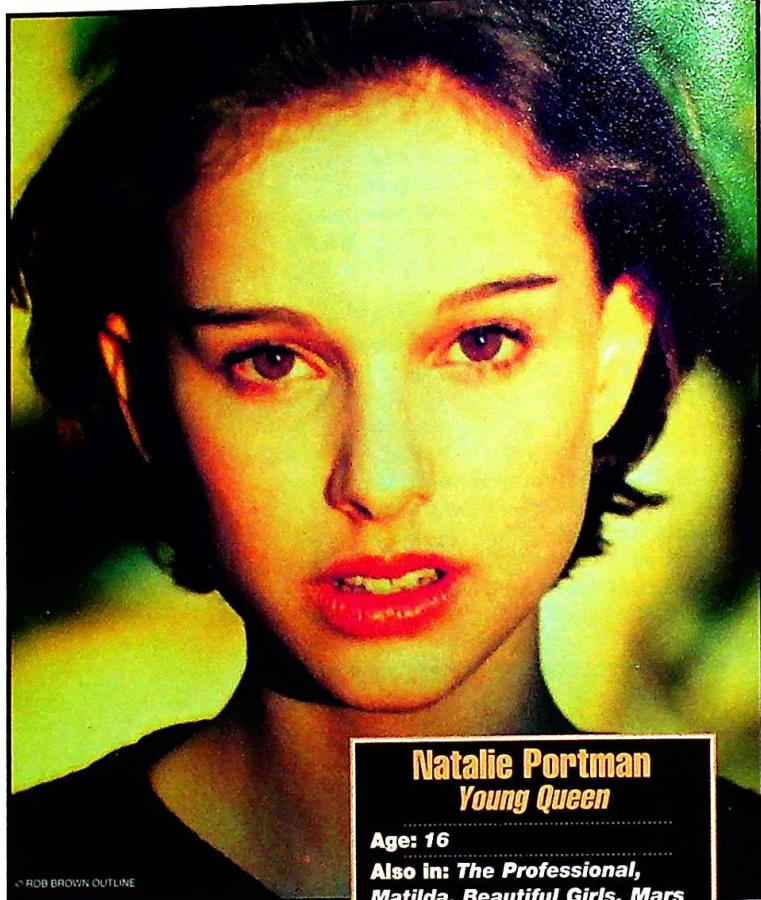
not inconceivable that such a scene will be filmed—just not for the first film. Rumors about a "volcano duel" have been around since the announcement of the filming of *The Empire Strikes Back* in 1979, and Lucas has remained non-committal about the climactic fight between Kenobi and Anakin or even if the "molten pit" Anakin supposedly claws his way out of after the fight is in fact a volcano.

C-3PO and R2-D2 will be at the center of the new films

The popular 'droids have been reported as the only characters that will appear in all nine *Star Wars* films on Lucas' mental slate, but they may be increasingly peripheral characters. Lucas has indicated that we will see where the 'droids came from and how they fit into the overall storyline, but remember Obi-Wan's statements from the first movie: "I don't ever remember owning a 'droid...." They likely won't interact much with the Jedi Knights or Obi-Wan specifically, but they might provide a unique vantage point as domestic androids of rival senators or Portman's Young Queen.

Palpatine will be emperor at the beginning of the films

This is very unlikely. The original *Star Wars* novel carefully chronicled Palpatine's machinations against the bureaucracy of the Old Republic, so fans may see his rise to power. Palpatine likely ascends to a throne of his own making by first capturing the presidency of the Republic after destroying the cohesion and power of the Jedi—and that may occur before the close of the first film. According to a report by *La Repubblica*, a leading Italian newspaper, the royal palace of La Reggia di Caserta in Italy was used for a "Coronation Scene" in Episode One. Most have linked this sequence to the coronation of Natalie Portman's character after Lucas was quoted as saying, cryptically, that "there is a queen in a soci-



Natalie Portman Young Queen

Age: 16

Also in: *The Professional*, *Matilda*, *Beautiful Girls*, *Mars Attacks!*, *First Daughter*

Portman plays the "Young Queen" (rumored to be named Thenna), who figures prominently in the *Star Wars* prequel trilogy and ultimately marries Anakin Skywalker in Episode Two.

ety in the film who is a pivotal character, and the Caserta palace is part of her home city."

But not so fast. While Lucas claimed that Portman was the only actress participating in the Caserta filming, on-the-set reports indicate that Ian McDiarmid, who is playing Palpatine, was also in Caserta, suggesting that the "coronation" may involve Palpatine's installation as senator or emperor, which are documented in the *Star Wars* novelization.

The new trilogy will feature multiple Vader-style villains

Another rumor without any basis in fact, save for a single photo of Liam Neeson doing battle with a

20 BSW

Obi-Wan and Bail Organa lead the Jedi in the protection of the Republic during the Clone Wars.



Anakin Skywalker begins training to become a Jedi under the supervision of Obi-Wan Kenobi.

20 BSW

20 BSW

Anakin Skywalker and the Young Queen are married at the conclusion of the second film as the Clone Wars rage on.

black-robed "Dark Jedi" or Sith Lord. Early drafts of the original *Star Wars* screenplay (recently released in book form as *Star Wars: The Annotated Scripts*) do make reference to Sith Lords. Additionally, the Sith Lords' possible use of the prefix "Darth" to denote stature within the sect could explain the origin of this rumor.

Luke and Leia will be in the new trilogy

Spiriting Luke and Leia from the clutches of Vader and the emperor will likely be one of the final sequences of the third film. Prior reports have placed the children in the hands of Obi-Wan Kenobi at the conclusion of the trilogy, and as long as the timeline doesn't shift beyond the 10-year timespan required

for Anakin's marriage to Thenna at the end of episode two, the relevant ages of the actors should place the final chapter at the appropriate place of 18 to 20 years before *A New Hope*.

Obi-Wan and Anakin's falling out

A closer look at the course of events that unfold in Episode Two and Episode Three reveals an abrupt change in fate for all of the primary characters. At the conclusion of Episode Two, Anakin marries the "Young Queen" and fights alongside Obi-Wan Kenobi in the Clone Wars. All would appear well, but somewhere during the third film, Anakin turns his back on his new bride and his mentor, joining Palpatine in his quest to destroy the Jedi. The question is: What leads him to do this? Does a close relationship between Obi-Wan and Anakin's wife—or Anakin's perception of such—turn Anakin to the Dark Side? We know Obi-Wan is instrumental in helping the Young Queen hide her children from their father, so one has to assume that a relationship of some kind does exist between Obi-Wan and Mrs. Skywalker. Does the Young Queen have a connection with the emperor, perhaps familial, enabling Palpatine to gain access to Anakin and sow distrust between the young Jedi and Obi-Wan?

Jake Lloyd Anakin Skywalker

Age: 9

Also in: *Jingle All the Way*,
Apollo 11 (TV), *Unhook the Stars*

Lloyd plays Anakin during his early years when he is first exposed to the power of the Force. Based on statements attributed to Episode One's producer, the role of Anakin may be recast for the second film if the series jumps ten years ahead.



Where do the Mandalorians Fit in?

One of the most popular characters in the *Star Wars* universe is bounty hunter Boba Fett. Although Fett occupies less than 10 minutes of screen time in the original *Star Wars* trilogy, this character has had a lasting appeal with fans.

Where is Boba Fett from and will we see him again?

The Mandalorians, who became part of the official *Star Wars* mythos in book

form, are a warrior race who may play a role in the destruction of the Jedi Knights.

Speculation holds that we'll see not only Boba Fett but an entire armada of Mandalorians waging war against the Jedi in the first film. Since it has been reported that the Clone Wars will arc across the second and third films in the first series, it's likely that the Mandalorians' only shot at the big time will come in Episode One. ♦



17 BSW

The Jedi Knights focus their attention to bring an end to the Clone Wars.

17 BSW

Anakin seeks revenge against Obi-Wan and the Jedi Knights after his relationship with his new bride is forever changed.

17 BSW

Anakin joins forces with the Emperor and the Dark Side of the Force, ultimately becoming a member of the Sith Order.

Play It Again, George

The Prequel Trilogy Has A Familiar Ring To It

If you thought *Return of the Jedi* was uncomfortably similar to *Star Wars*, you ain't seen nothing yet. After reviewing George Lucas' interviews and official reports about the characters, settings and events that will fill screens in the summer of 1999, we've discovered that the *Star Wars* future we've seen in the past and the saga's past that's due in the future also have a lot in common.

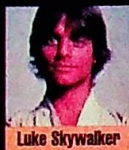
CINESCAPE has compiled a list of the major players who will be the focus of the next trilogy to showcase the truth of that old adage, the more things change the more they stay the same. Is it *deja vu* all over again? You decide...

EPISODES 1-3

Hotshot pilot from Tatooine who's trained in the ways of the Force by Obi-Wan Kenobi



Anakin Skywalker



Luke Skywalker

Rebel Jedi who thinks he can school Anakin Skywalker in the ways of the force



Obi-Wan Kenobi



Han Solo

A beautiful young woman of nobility who fights against the forces of Senator Palpatine



"Young Queen"



Princess Leia

Protocol 'droid and pal live vicariously through Skywalker, Kenobi and a beautiful queen



C-3PO & R2-D2



C-3PO & R2-D2

One of the first Jedi Knights, who ends up on the dustbowl planet Tatooine



"Jedi Master"



Obi-Wan Kenobi

Evil bureaucrat out to stop the Jedi with some help from Anakin Skywalker



Senator Palpatine



Emperor Palpatine

Battles erupt when new technology is used to create the ultimate army of super soldiers



Clones



Death Stars

A planet in the middle of nowhere that spawns the greatest Jedi in the universe



Tatooine



Ohio St.

EPISODES 4-6

Hotshot pilot from Tatooine who's trained in the ways of the Force by Obi-Wan Kenobi

Rebel smuggler who thinks he can school Luke Skywalker in the ways of women

A beautiful young woman of nobility who fights against the forces of Emperor Palpatine

Protocol 'droid and pal live vicariously through Skywalker, Kenobi and a beautiful princess

One of the last Jedi Knights, who ends up on the dustbowl planet Tatooine

Evil ruler out to stop the rebellion with some help from Darth Vader

Battles erupt when new technology is used to create the ultimate space station

A university in the middle of nowhere that spawns the greatest running backs in the NFL

Although the "Young Queen" does not die (Leia remembers her mother in *Return of the Jedi*), Anakin may be led to believe she does, and the love-triangle approach would be keeping in step with a theme from the middle trilogy.

Liam Neeson is a dark Jedi

CINESCAPE has reported that Liam Neeson may only appear in the first film, essentially handing off Anakin to Obi-Wan at the end of Episode One. Other reports have suggested that Neeson's character is a rogue who walks the thin line between the Jedi Knights and the Sith Lords. The problem with this speculation: it would run counter to the "venerable" designation that Lucas has used when speaking of the character.



The Othello factor

Given that Lucas is prone to inspiration from great works (the films of Kurosawa, the writing of Joseph Campbell), it shouldn't be a surprise to Lucas-watchers that many of the events likely to occur in the next trilogy bear a striking similarity to *Othello*, William Shakespeare's classic work of betrayal and self-destruction.

For those who slept through high school English, here's a crib sheet: Othello, a Moor shopkeeper living in Venice, and Desdemona, the daughter of a nobleman, fall in love and later secretly marry after her father indicates his opposition to the union. Iago, Othello's confidante and co-worker, decides to rectify a series of perceived slights from his friend by convincing him that Desdemona has been unfaithful. Jealousy and rage overcome the Moor, leading to the murder of his wife.

Could Anakin (Othello), an aspiring Jedi of little means, be swayed by the beauty and intelligence of a nobleman's daughter (the Young Queen) who snubs the emperor, perhaps her father, to join forces with the rebels fighting against him? This would explain how Palpatine gets close to Anakin and positions himself to turn him to the dark side of the Force. Does Obi-Wan, during his training of

17 BSW

Anakin uses his access to the Jedi Knights to assist the Emperor in the destruction of the Old Republic's great protectors.

Anakin, inadvertently push his pupil into making a decision that he ultimately regrets? Perhaps Palpatine or, less likely, Liam Neeson's character, plays the role of Iago, planting the seeds of doubt in Anakin's mind and giving him a reason to feel the true hatred that turns him against his friend Kenobi.

Such an inspiration certainly wouldn't be anything new, seeing how dramatists have been drawing on Shakespeare's genius for years. But that lack of thematic originality certainly doesn't mean it isn't a good idea.

"The themes in *Othello* are so universal and yet so dramatic," says Rick Boynton, an artistic associate at the Shakespeare Repertory Company in Chicago. "It's [about] the tragic flaws in heroes and how they deal with those tragic flaws. What's so great about the *Star Wars* trilogy so far is that, as far out as it may seem, it's not; and the same [can be said of] Shakespeare. Many people look at Shakespeare as almost otherworldly and not applicable to their own lives, when in actuality it's so applicable that it's truly just holding up a mirror to whomever is watching."

Nebula Award-winning novelist Gene Wolfe agrees, though he advises caution. "There's no reason not to use Shakespeare, if that's what you want to do," he says. "But I would also say, 'Remember that when you do this, your version is going to be compared to Shakespeare, so you better make it good. It better be really good.'"

Lucas does indeed plan on it being really good, which is one of the reasons it's taken him 20 years to step behind the camera again. But whether or not the filmmaker has taken

notes on the Shakespearean classic, it's clear that he is drawing from the traditional tragedy setup, which builds up a hero, identifies his Achilles heel and then exploits that weakness.

Clearly something pivotal happens between the end of Episode Two (when a presumably happy Anakin and the Young Queen reportedly wed) and the end of Episode Three, when Darth Vader is born after a saber duel with Kenobi. While it has long been rumored that the light saber duel that spawns Vader

climaxes with Anakin falling into a molten pit, the fight could very well end quite differently, allowing Anakin to explain his feelings of rage and betrayal to Obi-Wan, who he may blame for the loss of his wife. The denouement, therefore, could be similar to Vader and Luke's final battle at the conclusion of

Return of the Jedi. Anakin's anger and pain, manipulated by the emperor, would provide the kind of wrenchingly poignant conclusion that Lucas has always favored.

Anakin likely will be portrayed as a tragic figure in the prequel trilogy, a mere pawn for the true villain. "The Emperor will still be the bad boy," Lucas recently explained, indicating the soft-hearted Darth Vader we saw at the conclusion of *Return of the Jedi* is likely to make a return, sans scars and wrinkles. ♦

Cinescape

Star Wars Episode 1

Director: George Lucas
(THX-1138, American Graffiti, Star Wars)

Screenplay: George Lucas

Production: Lucasfilm Ltd.

Release Date: May 25, 1999

Distributor: TBA

Summary: The *Star Wars* saga moves backward in time to track the adventures of a young Anakin Skywalker as he heads inexorably toward becoming Darth Vader.

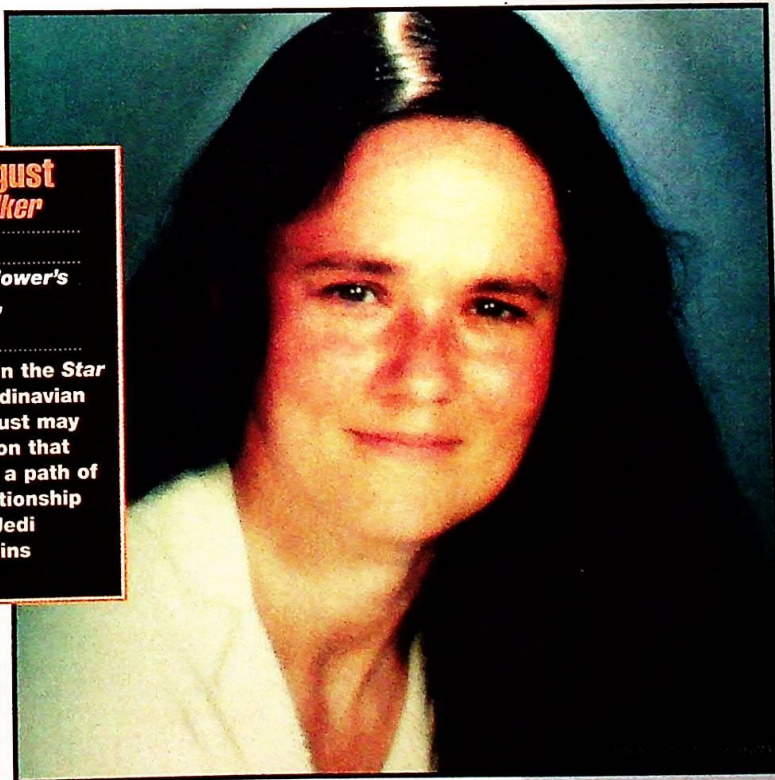
Preview

Pernilla August Shmi Skywalker

Age: 39

Also in: *The Glass-Blower's Children*, *Kontraktet*, *Jerusalem*

As Anakin's mother in the *Star Wars* prequels, Scandinavian actress Pernilla August may provide the motivation that sends her son down a path of revenge. Shmi's relationship with the Force and Jedi Knight Neeson remains cloaked in secrecy.



17 BSW

Obi-Wan faces Anakin after the treacherous betrayal of his Jedi brethren. A light saber duel results in the disfigurement of Anakin and the birth of Darth Vader.

17 BSW

Luke and Leia Skywalker are born to the "young queen" as their father begins his complete descent into the Dark Side of the Force.

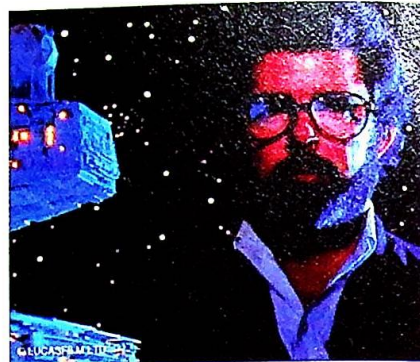
17 BSW

Obi-Wan Kenobi's spirits lead to Alderaan, where she assumes the title of Princess in the royal family of Bail Organa.

17 BSW

The infant Luke Skywalker accompanies Obi-Wan to Tatooine and is raised by Obi-Wan's brother, Owen Lars.

Master of the Jedi



What follows is a transcript of a recent press conference held by George Lucas and Rick McCallum on location in the Palace Chapel of the Caserta Royal Palace in Italy.

Q: Many years ago a book was written about the seven directors who control the world. If you had to rewrite it today, would you include yourself and Steven Spielberg?

A: *This is only my fourth film as a director, so I'm just a young director, I haven't really come that far.*

I heard that you're going to film a big fight scene [at] Vesuvius.

No, the only thing that we are shooting here is in this beautiful palace.

Do you feel responsible for a part of the transformation of cinema due to technology?

I definitely feel a part of the transformation of cinema. I feel fortunate to be living during this exciting period in filmmaking. It's equivalent to the beginning of cinema or the point when sound was discovered or color. Digital technology is a new color for an artist in cinema to expand their imagination.

Why did you choose the Reggia di Caserta [palace] and did you have other locations in mind?

When we started to scout for locations we looked in various countries, and Caserta was one of the most beautiful palaces on the planet, and once we saw this there was no question that we wanted to shoot here.

Are you going to maintain the promise to finish the other three episodes that you promised [episodes seven through nine]?

I don't know if I actually promised that, but whenever I do one of these trilogies it takes anywhere from six to nine years. I may be young as a director but I'm not that young!

Can you say something about the plot and what you have been shooting in Caserta?

This is a film about young Anakin Skywalker. He's 9 years old in this film and he is the character who eventually becomes Darth Vader and the father of Luke and Leia.

Why Caserta?

There is a queen in a society in the film who is a pivotal character and the Caserta palace is part of her home city.

Why did you decide to shoot on location if you have so much technology to build whatever you like on the computer?

We're developing the technology to create sets but there are some things you wouldn't want to create in the computer. The palace is an incredible piece of architecture and to try to recreate it digitally would be a vast amount of work, so it's much easier to take advantage of some of the creations that already exist than to reproduce them digitally.



age of some of the creations that already exist than to reproduce them digitally.

As a young director, do you recognize you would direct the other episodes of *Star Wars*?

I'm not that young... There will probably be other directors who will do the other two because I have other projects I also want to work on at the same time.

In all the new wave of fantasy movies there is a sort of spiritualism

that has taken place inside the plots, do you feel this is happening in *Star Wars*?

*Generally what I have heard is that all new movies don't seem to have any heart or soul and that they're all action. I think *Star Wars* has a heart and soul and goes beyond action.*

I read something that you said about the possibility of shooting the next film on video.

Yes, we've been doing a lot of research and development in working closely with some of the electronic companies to hopefully develop and shoot the next film electronically rather than using film.

Is Steven Spielberg going to direct the other two movies?

No.

Who are the actors [filming] here in Caserta?

Natalie Portman, who plays the queen, is the only principal actress here. (Notice that Lucas says only principal actress—other reports indicate that Ian McDiarmid was also involved in filming as the Emperor.—Ed.)

How much of Caserta will be recognizable in the movie?

You will definitely recognize the interior of the queen's palace. All those scenes were shot here in Caserta.

Are you having the same roles as in the first trilogy, robot with a human soul...

This film introduces R2-D2 and C-3PO. You find out where they came from and how they got started.

If Darth Vader is young, who is the bad boy?

The Emperor will still be the bad boy.

How much will you shoot in Tunisia and when will we see the movie?

We're shooting about 10 days in

Tunisia, which is the same amount of time I shot in Tunisia for the first Star Wars. Episode One will be coming out in May of 1999.

How close are we to representing humans with digital technology?

I thought the dinosaurs in Jurassic Park seemed very real. We are just about able to create human beings just as real and some of the characters in this film will be digital characters.

But do they have a human look or an [alien] look?

The ones in this movie are all creatures. I only use digital technology to create something that I can't get actors to do. Actors are still the best way to portray people.

In your movies there is an interactivity between humans and other creatures. Do you think that there are different kinds of worlds and people?

One of the elements in Star Wars is to try to promote understanding between different creatures. If there are any universes like this, I don't know.

[Is it true] that E.T. and Indiana Jones were born from conversations on the beach between you and Steven Spielberg, and how much [of a factor] is merchandising?

I don't really think about the merchandising before I make a movie—I make a movie because it's a subject that I'm interested in. But after the movie is made, because I am an independent filmmaker, I have to figure out lots of different ways of making sure that I get my money back, and merchandising is one of them.

E.T. actually started as a sequel to Close Encounters of the Third Kind, and that's where Steven thought that up, and Indiana Jones is something that I thought up when I was doing Star Wars.

Is it true that the Royal Palace of Caserta is going to explode at the end of the film?

No, hopefully it will survive all three of the movies.

Can you say something about your next projects?

It's really too early to say since I have two more years to work on this one and then when I finish I want to go on a long vacation and figure out what I want to do. I will be working on the next two films even though I won't be directing them, so most of my time will be spent doing that. But then I'll start writing screenplays for myself to direct after we finish the other Star Wars films. ♦

the Many Faces of Star Wars

One of the biggest questions surrounding the new Star Wars productions is exactly which characters will and won't be returning from the original series and what new personalities from the series' established history will make the leap from printed page to big screen.

In addition to Ian McDiarmid, who is expected to reprise his role as the Emperor, Kenny Baker has been enlisted to once again breathe life into R2-D2—though Anthony Daniels may not be back as C-3PO. Chewbacca, although alive during the time frame of the prequels, didn't meet Obi-Wan until Star Wars' time frame, making Peter Mayhew's involvement in anything but a new character doubtful.

Other characters, such as Obi-Wan Kenobi and Anakin Skywalker, are being played by new actors. Both characters

have even larger roles in the new trilogy than the last.

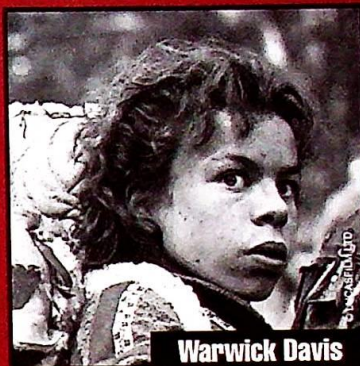
Possible roles that will be featured in Episode One that have contributed to the

Star Wars universe in other media include Mon Mothma, Bail Organa and Grand Moff Tarkin (widely rumored to be played by Terence Stamp). The inclusion of these characters, however, has yet to be confirmed.

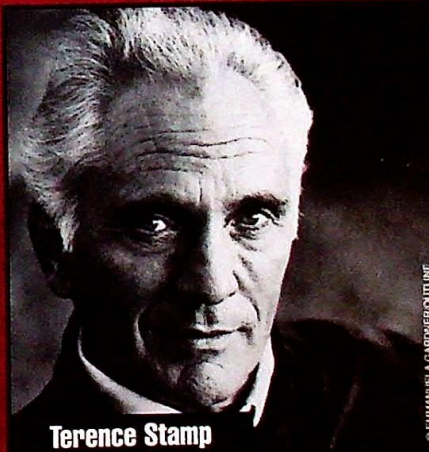
Other veterans of the franchise

will likely be cast in new roles. Warwick Davis, whose previous jaunt into the Star Wars universe was as an Ewok, is also in line to contribute to Episode One.

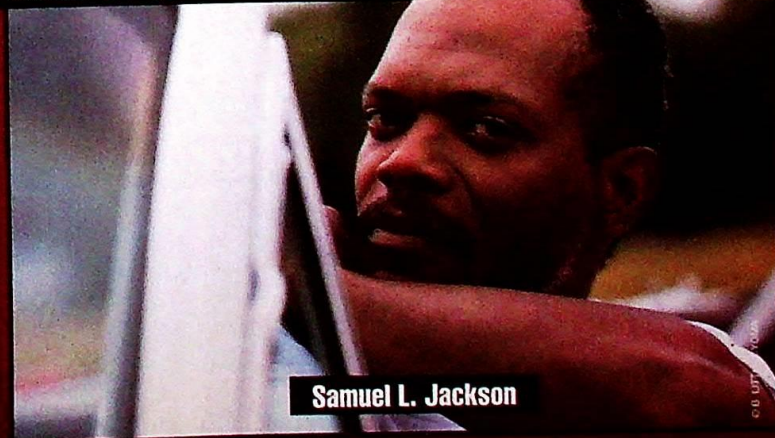
Rounding out the cast: Ewan McGregor (Obi-Wan Kenobi), Liam Neeson ("venerable Jedi knight"), Natalie Portman ("Young Queen"), Jake Lloyd (Anakin Skywalker), Pernilla August (Shmi Skywalker—Anakin's mother), Frank Oz (Yoda), Ray Park, Ahmed Best, Adrian Dunbar, Oliver Ford Davies, Ralph Brown, Hugh Quarshie, Brian Blessed, Khan Bonfils, Silas Carson, Khruv Chanchani, Celia Imrie, Andy Secombe, Alan Ruscoe, John Fensom, Mitchell Taylor, Mchaela Cottrell, Liz Wilson, Christina DiSilva and Jerome Blake. ♦



Warwick Davis



Terence Stamp



Samuel L. Jackson



ICONS™

AUTHENTIC REPLICAS

F A L L
I 9 9 7

**THE NUMBER ONE MANUFACTURER OF FILM AND TELEVISION
AUTHENTIC 1:1 SCALE PROP & MINIATURE REPLICAS!**



NOISY CRICKET

- Cast off a screen used original •Chrome plated •All metal components •Electronic light function •Comes with mini display case
- Numbered plaque •Studio endorsed certificate of authenticity

Limited Edition 2,500 \$295.00
Icons Collector's Society \$250.00

LOST
in
SPACE™



FIRST SEASON LASER PISTOL

- Recreated from original prop components •Working light features •Custom paint with brass accents
- Comes with wall mount plexi case •Numbered plaque •Studio endorsed certificate of authenticity

Limited Edition 2,500 \$399.00
Icons Collector's Society \$350.00



OBI-WAN KENOBI LIGHTSABER

- Reverse engineered off of original reference provided by Lucasfilm archives •Solid metal components
- Comes with museum quality display case •Numbered plaque •Studio endorsed certificate of authenticity

Limited Edition 10,000 \$349.00
Icons Collector's Society \$299.00

STAR
WARS®



JAMES EARL JONES DARTH VADER SIGNATURE EDITION LIGHTSABER

- Deluxe numbered plaque hand signed by actor James Earl Jones, the voice of Darth Vader •Reverse engineered off of original reference provided by Lucasfilm archives •Solid metal components
- Comes with museum quality display case •Studio endorsed certificate of authenticity

Less Than 250 Still Available! \$450.00



ENDO SKULL

- Cast off original Endo Skull created for T-2 •Deluxe 3 process chrome plating with copper under plating •Working red L.E.D. eyes •Distressed teeth •Mounted on Endo neck casting
- Comes with museum quality display case •Numbered plaque •Studio endorsed certificate of authenticity

Limited Edition 20,000 \$995.00
Icons Collector's Society \$750.00

ALIENS



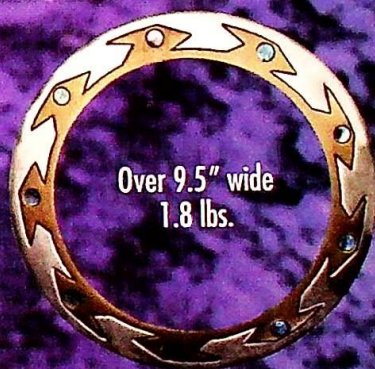
M-41A STUNT PULSE RIFLE

- Cast off original screen used M-41A Pulse rifle •Custom paint with Metallic accents •Numbered plaque •Studio endorsed certificate of authenticity
- Ask about our fully articulated Hero Pulse Rifle!

Numbered Edition \$399.00
Icons Collector's Society \$299.00



Limited Edition
CHAKRAM



Over 9.5" wide
1.8 lbs.

**AT A RECENT AUCTION AN ORIGINAL CHAKRAM
SOLD FOR \$8,500.00 !**

**NOW YOU CAN OWN A LICENSED AUTHENTIC
REPLICA FOR ONLY \$349!**

ICONS COLLECTOR'S SOCIETY
MEMBERS PAY JUST \$299!

**ORDER BY NOVEMBER 30, 1997
FOR THESE SPECIAL INTRODUCTORY PRICES!**

JOIN THE ICONS COLLECTOR'S SOCIETY! CALL 818-982-6175

THIS ICONS XENA CHAKRAM FEATURES:

- Custom gold metal flake point finish, powder coated & accented by hand painted detail line work.
- Cast in solid metal, then plated & polished just like the original.
- Authentic pava stones (a form of abalone shell imported from New Zealand, the actual filming location of Xena) hand set to enhance the mystical design of the piece.
- Displayed in a handsome sculpted rock base which boasts a numbered enameled plaque with corresponding Certificate of Authenticity endorsed by Universal Studios.

Edition Size Limited To 25,000

Renaissance
PICTURES™

C-10

CA RESIDENTS AD 8.25% SALES TAX

Please allow 6 to 8 weeks for delivery

TOTAL ENCLOSED

☐ Check/ ☐ Visa ☐ MasterCard ☐ Amex ☐ Discover

Exp. Date

Account #:																			
------------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Name: _____ Signature: _____

Address: _____

City: _____ State: _____

Zip: _____ Phone: _____

ASK ABOUT AN ICONS PAYMENT PLAN!

PHONE: 818-982-6175

FAX: 818-982-7271

ICONS AUTHENTIC REPLICAS

1317 N. San Fernando Blvd. #363
Burbank, CA 91504-4272

Send Clones

What if Ethan Hawke was the last real man on Earth? Uma Thurman considers the possibility

by Beth Laski

Can the human spirit conquer the human gene?

That's the question asked in first-time director Andrew Niccol's *Gattaca*, a timely sci-fi adventure from Columbia/TriStar that deals with the effects of genetic engineering on human society.

"You can't open a newspaper without reading a story about scientists discovering a new gene for this or for that," Niccol says. "The concept of a future based on genetic testing is just around the corner. People are talking about it, corporations are starting to do it. The film is entertainment first, but obviously it's a cautionary tale. The technology is way ahead of the ethics, and it's something we should be concerned about."

Think what the world be like if we could create designer people—genetically configuring our children by choosing their eye color, their intelligence, height and emotional make-up. Just how far would we go?

The real-life question is not far off—scien-

tists and ethicists are comparing these early days of genetic research to the early days of atomic research in the 1940s and 1950s. In the last few years, genetic causes have been discovered for both inherited diseases and for traits such as baldness and obesity.

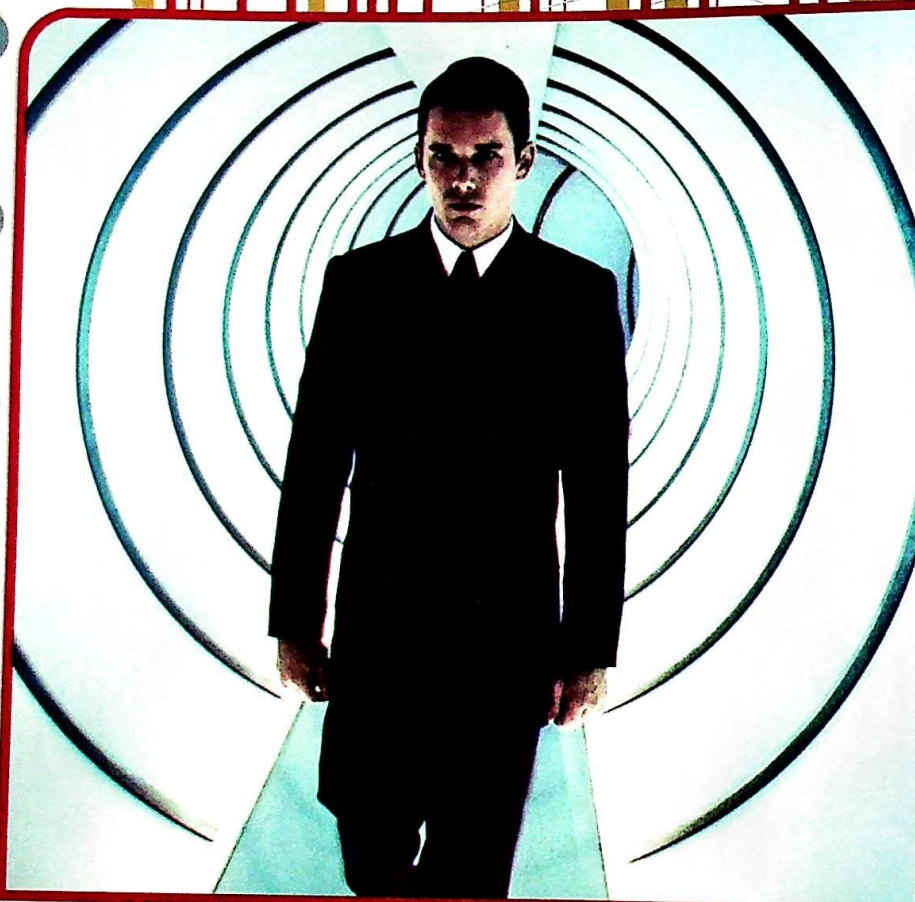
In *Gattaca* (the name is linked to GTCA—guanine, adenine, thymine and cytosine—the four key chemicals in human DNA), Niccol creates an impersonal society where human qualities like passion, faith and emotion are "out" and genetically altered height, eye color and health are "in."

In Niccol's vision of the future, however, genetic testing is controlled by those in economic power: The wealthier the parents, the more privileged their children are, and the more they can control their children's destiny—and biology.

Born into this brave new world is Vincent Freeman (Ethan Hawke), a young man conceived not in a lab but the old-fashioned way. His younger brother, Anton (Loren Dean),



© SONY PICTURES ENTERTAINMENT



SCIENCE FRICTION: Hawke tries to woo a genetically perfect Thurman

was conceived in a petri dish, and therefore possesses the genetic recipe for success. Anton is strong, tall, has perfect vision and a long, successful life ahead of him, Vincent, however, is weak, short, wears glasses and has a life expectancy of only about 30 years.

"It's something that everyone can relate to—the feeling of not being good enough, of wishing you were more perfect," says Stacey Sher, one of the film's producers. "But in this alternative future, you're labeled for life: 'valid' or 'in-valid.' So how do you fight to overcome your own genetic destiny?"

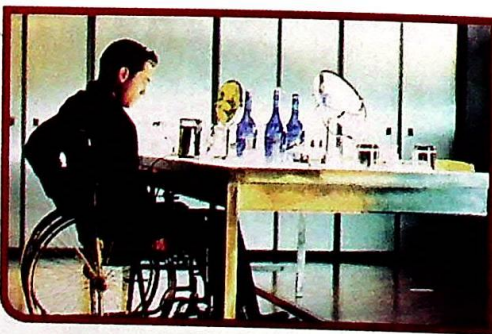
What Vincent lacks in predetermined perfection, however, he tries to compensate for with determination and ingenuity. Labeled an "in-valid," a stigma attached to those conceived without genetic engineering, Vincent refuses to abandon his dreams and accept his supposed lot in life.

"Scientists are playing with genes the way we play with cards, and Vincent refuses to play the hand he's dealt," Niccol says.

Vincent has dreams of being a space navigator, a job he is barred from due to his inferior genetic makeup. In an effort to

counter his deficiencies, Vincent hatches an intricate plan to out-think the authorities and become a respected astronaut at the futuristic Gattaca Corporation.

He hooks up with German, a DNA broker (Tony Shalhoub) who sells false identities to the genetically-challenged. German introduces Vincent to Jerome Eugene Morrow (Jude Law), a once-superior genet-



ic specimen who is willing to cash in his genes as a result of being left paralyzed and wheelchair-bound by an accident.

With German's help, Vincent is transformed into Jerome—his hair is cut and dyed, his myopic vision is corrected with contact lenses and he even has his legs

operated on in order to add several inches to his height. His benefactor also alters his name to Eugene in order to avoid confusion.

But before Vincent can truly "become" Jerome, several other issues have to be addressed.

"Vincent requires the bodily fluids [and] bodily debris to be able to pretend under analysis that he is me," says Law. "So I give him my blood, which he wears in sachets on his fingertips. I give him my urine, which he wears in a pouch. I give him little packets of my fingernails, my hair, skin follicles, eyebrows, eyelashes."

"Once he has scrupulously cleaned himself, he deposits these things on his body and leaves them where he works so that if they are ever investigated, it would seem he is me," adds Law.

Much to the surprise of both Vincent and his genetic benefactor, Vincent-turned-Jerome succeeds, at least temporarily, in fooling a society that can read a person's identity and fate with just a drop of blood, a flake of skin or a bead of saliva. He's even able to deceive his Gattaca Corp. love interest Irene (Uma Thurman), who believes Vincent is the exceptional being that he seems to be.

"Imagine when a drop of your perspiration can suggest that you are capable of committing crimes, capable or incapable of holding down a job, incapable of living past the age of 25," ponders Thurman, whose most notable performances include those in *Pulp Fiction*, *Batman and Robin* and *The Truth About Cats and Dogs*. "The evidence that is already gathered on our doorstep is enough to ensure that this is a seriously interesting thing to imagine."

Just as Vincent is closing in on his lifelong goal of working as an astronaut for the Gattaca Corp., the unsolved murder of the space program director (played by writer Gore Vidal) throws his plans off course. "Evidence is minute, so we pick up every conceivable, tiny particle of dust, of eyelashes, hair clippings, mucous membranes," explains Alan Arkin, whose character investigates the murder. "We examine DNA, follicles, every tiny animal and vegetable substance we can get our hands on." And that leaves Jerome with everything to hide and everything to lose. The careful and meticulous investigation forces him to heighten efforts to conceal his true identity as he pursues his goals.

"It is science fiction, and it's all this technical stuff—things that I find really unnerving," admits Hawke, a Gen-Xer best known for his roles in *Reality Bites* and

Dead Poets Society. "But at its core, it's a film about an individual."

Niccol describes Hawke's character, Vincent-turned-Jerome, as the heart of the film, both literally and figuratively. "He represents us—he has frailty and today we all have frailties."

Frailties were unknown to Vincent's benefactor, Eugene, but the latter learns a lot from his supposedly inferior friend. "Morrow doesn't have the spirit," says British actor Jude Law, who makes his

reason it worked was because the piece was extraordinarily well written. It's such an original piece of material."

The uniqueness of the script was what captured the interest of Danny DeVito's Jersey Films (*Get Shorty*, *Pulp Fiction*) and ultimately catapulted the \$20 million feature to the big screen in record time—by Hollywood standards, that is.

"It's inventive and fresh," says producer Sher, a partner in Jersey Films. "When you read Andrew's work, it's not like anybody else's nor like anything else that you've ever read before."

The film's actors and actresses were also captivated by the New Zealand-born Niccol's imaginative storyline and the richness in which he created the characters.

"My first impression of the script was the fascination of the world that Andrew had created and fascination with the characters and their loneliness," said Law, who's best known for roles in independent films like *Shopping*. "There was an intrigue in how each of the [characters'] journeys were very separate, and yet eventually sort of tied up. It's quite epic in the

and he got a shot at directing it. The first screenplay he wrote, *The Truman Show*, also made a splash—and attracted Jim Carrey as its star.

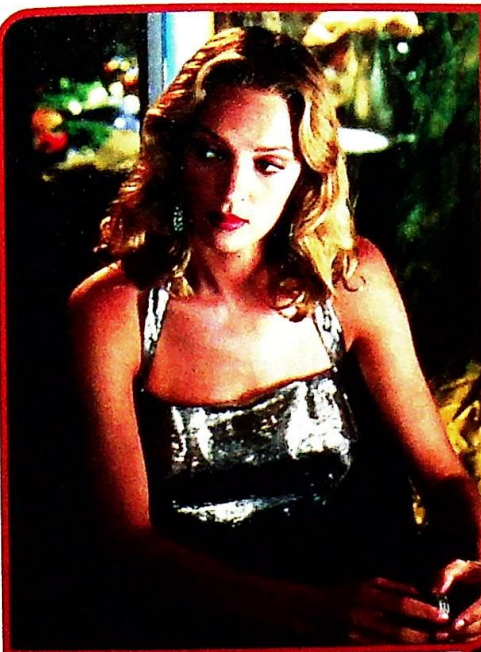
"It was just a mistake in business affairs that allowed me to direct," Niccol says with a chuckle. "They thought they were getting Mike Nichols."

Niccol, a self-described nomad who became a writer and director of commercials in London before moving to Los Angeles, transplanted to the coast to make films "longer than 60 seconds," he says.

On a more serious note, *Gattaca* was a script that Niccol felt passionate about directing. "I didn't want to sell the material," he explains. "It was me directing the film, or there would be no film."

After the executives at Jersey Films decided to buy Niccol's script, less than 12 months later the film finished principal photography, which was mostly done in and around Los Angeles.

"Everything happened in a very short amount of time," Niccol recalls. "It took less than a year to write, and less than a year to make. When I watched *The Truman Show* being made, I decided that I wanted to direct the next one. [Film] is really a director's medium because a movie is a



American film debut in *Gattaca*. "It gets very complicated. Eugene doesn't have the spirit but he has the blood. Vincent has the spirit and needs the blood. So Jerome becomes this sort of symbiotic being."

The relationship between Vincent-turned-Jerome and Eugene arises from mutual need but evolves throughout the course of the film. "They find a friendship, but it's on such an odd basis. Poor Eugene just lives in one room all by himself and I'm sent off into the world," says Hawke of the characters. "[Eugene] turns into my mentor and advisor, and at the same time, he's learning things from me. We grow up together, in a way."

Niccol says Law's abilities as an actor were not the only qualities that got him the role—the Brit also shares some physical similarities with Hawke, who was cast first. "[Law] stopped walking when he got the part," Niccol recalls. "He's so convincing as a paraplegic that when I saw a picture of him standing after the film was done, I almost forgot that he could stand."

"How to play a guy pretending to be someone else was the fun of it," says Hawke, whose role marks his first on the big screen in more than two years. "The



way that you have three or four stories going at the same time that all intertwine, and at the end tie together."

The other element of the script that struck both the filmmakers and the actors was Niccol's ability to write a story imbued with both intense visuals and potent emotional content. "There was a very heavy visual sense to the script and a heavy emotional undercurrent," notes Law.

All the hullabaloo over *Gattaca* is unusual even by Hollywood standards—it is, after all, only Niccol's second script sale,

series of choices. Where do you put the camera? What is the wardrobe like? What are they saying? What are they doing? My favorite part of the process was the editing, because it is the final rewrite. I wouldn't have wanted to not make those choices."

In making his choices in regard to the look of the film, Niccol took copious notes and filled notebooks with drawings of *Gattaca* architecture, clothing and props. By the time preproduction began for the 60-day shoot, Niccol had imagined the landscape of his future right down to the

tinest details. He sought to avoid sleek, space-age designs, opting instead for a world looks somewhat similar to our own.

I always felt that if you can't design and completely rebuild the future, then it is better to take the best from the past and present and drag it into the future with you," Niccol explains. "I tried not to use too much hardware because the audience would emotionally check out. Basically, I have a lot of familiar things and places in the film, things that are recognizable."

Niccol collaborated with his designers and his production crew in an effort to bring to life a futuristic world just close enough to our own to be believable.

"We tried to put as much on the screen as we could, and there were a lot of things we couldn't afford anyway," he says of working with a below-the-line budget of about \$15 million. "There's a lot of smoke and mirrors there."

Working with director of photography Slawomir Idziak (*Blue*), production designer Jan Roelfs (*Orlando*), costume designer Colleen Atwood (*Little Women*), editor Lisa Zeno Churgin (*Dead Man Walking*), composer Michael Nyman (*The Piano*) and three-time Academy Award winning makeup artist Ve Neil (*Beetlejuice*, *Mrs.*

Doubtfire and *Ed Wood*), Niccol was able to create the world he envisioned.

Though his cast is solid and well regarded, Niccol knew that they were not the kind of megastars that can fill theaters on opening weekends. "Ours was a blue-collar cast," Niccol says. "They rolled up their sleeves and rehearsed late into the night.

They were really very generous to me."

Shooting on a tight schedule mostly in Los Angeles, and at several desert and San Francisco locations, Niccol and his crew did their best to bring various contemporary locales into the future.

"I suggested we look for timeless architecture for the [Gattaca Corp.] building,



IT CAN TRANSPORT YOU TO MYSTICAL LANDS
FUEL YOUR COMPETITIVE DRIVE
AND STIMULATE THAT OFTEN NEGLECTED
MUSHY THING BETWEEN YOUR EARS

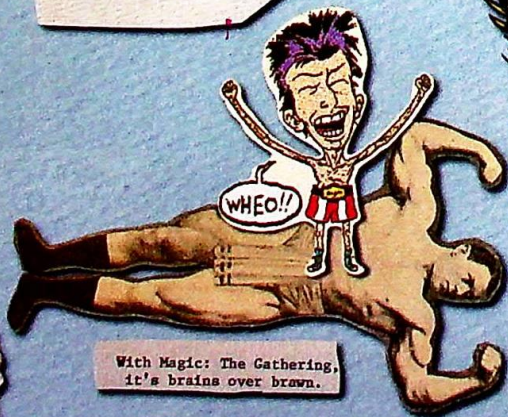
THE
MAGIC
ALMANAC
Your Guide
to the IMAGINATIVE
World of Magic: The Gathering



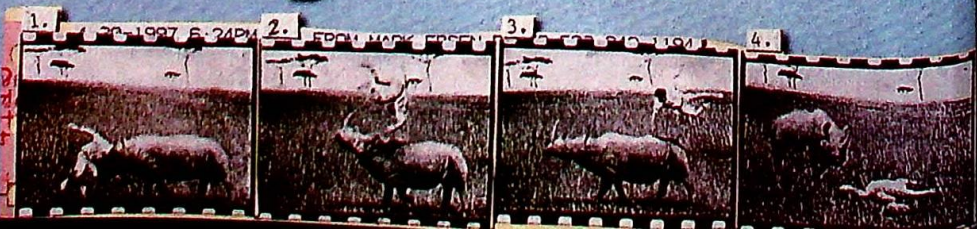
Everything you need to play fits into this handy compartment.



Imagine, a game that relies on social interaction and brain power. What a novel ideal!



With Magic: The Gathering, it's brains over brawn.



because I think it's more mysterious and romantic," says Roelfs. "An important decision was to use the Marin County Civic Center designed by Frank Lloyd Wright, which set the tone for [the company's] computer hall and memorial hall."

It's one thing to sit at a word processor and describe the world of the future, it's another to create it on what amounts to an event movie's catering budget, and Niccol admits that being a first-time director was tough at times.

"I would be asked: 'What does the lamp of the future look like? What about the pen of the future?'" he recalls.

Eventually, he and his designers came up with a simplified vision of the future, one that included watches made of brushed aluminum with a screen in the middle, and electric cars with identifying information encoded on a chip rather than on license plates. Gattaca attire is corporate navy blue, while the detectives are in black and a blue gray, and the "in-valids" in green.

"The story is very much about not dropping your fibers around the environment and the hairstyles needed to reflect that," Atwood explained. "We determined that the hair should be very neat and up when-

ever possible, and if it were short, it needed to be very groomed."

In an effort to avoid the typical space-age garb for the shuttle launch, Atwood dressed Gattaca's astronauts in simple, dark suits, rather than the conventional fishbowl headgear and inflated jumpsuits.

"The overall look definitely has a nod towards modernism and the early '50s," Atwood notes. "Certainly the clothes do [look to the past], while the glamorous hair styles date back to the end of the World War II, when there was a hope and belief in all things modern. The sentiment then was pure and naive in a way, but it bore some really beautiful design."

"I think that what works in a movie like this is taking out everything that doesn't fit in the overall look and leaving a lot of empty spaces, which gives a haunting feeling of timelessness," she explains.

Some of the film's most unusual "dressings" are the supplies and materials Vincent uses to "pass" as Jerome, including urine pouches and blood sachets. The special effects company Makeup and Monsters designed and made special flesh-colored, blood-filled fingertip prosthetics and authentic-looking fingernail and skin flakes for Vincent/Jerome.

"After writing the script I found out that

freeze-dried urine is bought and sold for use in drug testing," Niccol says. "I did some homework for the script, but I'm not as enthralled with the technology as I am with the implications of the science."

Aghast at the outer limits of genetic manipulation, Niccol hopes that moviegoers won't think he's completely against gene tampering. "There have been and will be many positive things to come out of this kind of science in terms of curing diseases. But the problem is that blurred line between health and enhancement. How far do you go? Do you consider short-sightedness a disease? Premature balding? Where do you draw the line?"

And when it comes to himself, Niccol says: "I would accept the hand that I was dealt because there is something in our human instinct that says, All right, this is what I know. It's the devil you know versus the one you don't."

As Hawke observes, "Usually the thing that most of us would like to change about ourselves is that which makes us different. Look at Danny DeVito—he might not be who he is today if his parents changed his height. The things I would change about myself, I already have the ability to change. I don't need science." ♦

Michael Long
\$1,000,000.00
Pay to the order of Michael Long

On the \$1,000,000 Magic Pro Tour, winners walk away with big bucks. And a trail of adoring fans in tow.

To flee the monotony of everyday life, Magic is a wise alternative to the street luge.

fig. 1b
THE POWER STRUCTURE

Looking for some mind candy?
All you need is a deck of Magic cards, a worthy opponent and a functioning cerebrum. Unleash your intellectual insect! Sprout wings! Fly! Be free!

Crash of Rhinos

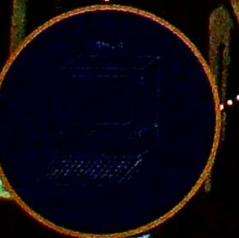
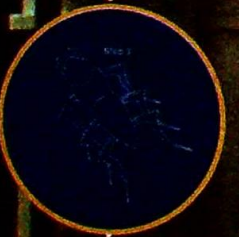
Each Magic card features artwork so vivid, you may actually feel its power. This is not always a good thing.

Translated in nine languages, Magic can be played anywhere on earth. As for other locales, we're working on it.

ENTER HERE

MAGIC
The Gathering

BUILDING



A BETTER BUG



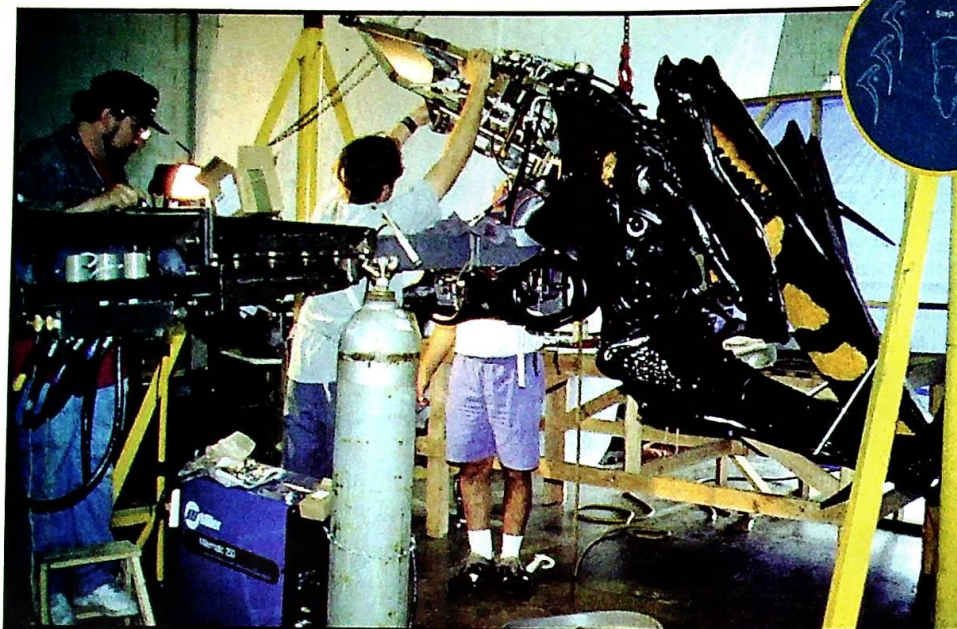
How digital effects
can help **insects** take
over the universe

By Ron Magid

As the giant alien bugs swarm over their enemies, leaving the space marines in gory pieces, Phil Tippett's face spreads into a self-satisfied grin. "The bugs are pretty vicious," he says of the villains of Paul Verhoeven's epic adaptation of the classic sci-fi novel *Starship Troopers*. "But we tried not to be too cruel."

Watching the 10-foot-tall "Warrior Bugs" ripping into our heroes in living color, one can't imagine what Tippett considers cruel. "It kind of horrifies [some people] when they see the footage, because the standards for space pictures, *Star Trek* and *Star Wars*, are real light PG-13 material," Tippett says of the film, which is attracting heated controversy even though its more than a month before its November release date. "Contractually, Paul was always going to make this an R-rated picture. Having worked on *RoboCop* with Paul, I knew his approach would be a little more visceral, more hard-edged and realistic, as opposed to the softer, more sentimental Lucas or Spielberg-type creatures. I just don't think anybody [at the studio] completely understood that *Starship Troopers* was going to be a Paul Verhoeven-style war-monster picture. They didn't put it together."

Whatever Columbia/TriStar may have been expecting, Verhoeven



stripes on their thoraxes," Hayes says. "They were 85-foot tall and based on a cross between stinkbugs and fireflies. Since their butts are transparent so you can see some reaction happening, the stripes became more like structural ribbing."

While the Plasma Bugs do little more than spray plasma, the Tanker bugs are a great deal more mobile. "They're more like half-track tanks, with treads in back and tires in front," Hayes explains. "They have multiple legs—a big set of legs up front, and then a row of six small legs—kind of like a half-track. They're mobile Plasma sprayers, like flame-throwers. They shoot Bug Plasma from a nozzle between their eyes, which is ignited by little spark generators dangling in front, like napalm."

Hayes designed the flying Hopper Bugs to look aerodynamic: "The Hoppers have translucent wings that fold up and fit inside their carapace.

They're greenish-blue, with a metallic reflective surface to give them a futuristic aerospace feel. The idea was that they're made of lightweight material so they can fly."

But the most ubiquitous of the deadly insects were the preying mantis-like Warrior Bugs, which swarm in hordes of thousands, chomping the troopers to pieces in their massive jaws. "The Warriors were modeled on those big Rhinoceros or Elephant Beetles, which have these huge

ALIENS IN AMERICA: Mock-up bugs brought the vicious villains to the set

isn't complaining about studio tinkering, and, miraculously, this story of a boy, a girl and a universe of evil bugs headed by a brain-sucking termite is going out with an R rating. Including scenes with masses of bugs gleefully tearing into people. "That's Paul!" laughs Tippet's partner, designer Craig Hayes. "And that's the toned-down version, after people said, 'Paul, nobody's ever gonna let you do that!'"

But they did. And Verhoeven knew he wanted Tippet Studios to bring the armies of marauding insects to terrifying life in *Starship Troopers*. It's a helluva follow-up for the ace stop-motion animator, who was forced to make the leap into computer graphics animation on *Jurassic Park*, for which he won an Oscar.

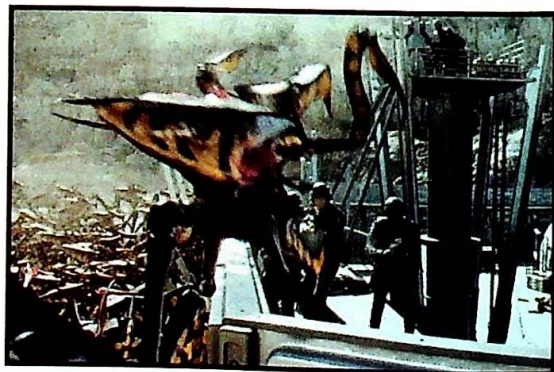
But even with credits like *Jurassic Park* and the *Star Wars* trilogy to his name, Tippet has never animated creatures on a scale as vast as *Starship Troopers* in all his cinematic forays combined. "There's seven different kinds of bugs, and you basically meet a new bug or two in each of the four key battle sequences," he reveals. "Craig Hayes, who co-supervised the visual effects with me, designed all the bugs. We put a great deal of effort into making palpably real fighting armies of bugs that appeared to have some kind of strategy."

Since Verhoeven stressed that *Starship Troopers* was first and foremost a war movie, Hayes made the alien insects into the equivalent of the fierce, faceless Axis troops of the propaganda films Hollywood ground out during World War II. "The so-called Warriors are the ground-based troops, the Plasma Bugs are the heavy artillery, the Hoppers are the Air Force and the Tankers are like flame-throwing tanks," says Tippet, who admits to a life-long fear of insects.

"Craig tried to give some logical consistency within the bug community. For example, the Hoppers are genetically mutated Warrior bugs, they just have legs in different places and different elongation of limbs. In the same way, the Plasma Bugs are genetically altered Tanker Bugs, they're just a lot bigger and they look significantly different but there's a lot of design attributes that are similar. We wanted to achieve a balance with these alien adversaries. We didn't want you to take it all in or understand what they were the first time you saw them, we wanted their appearance to manifest itself over the course of fifty shots."

Hayes, whose first assignment with Tippet Studios was designing the petulant ED-209 robot for Verhoeven's *RoboCop*, found it relatively easy to design killer bugs that appealed to the Dutch director. "Because of our relationship with Paul, we worked out some of the overall issues in the first round," Hayes recalls. "There was a concerted effort to make them pretty familiar. *Starship Troopers* is not about this fantastic lifeform, it's basically a war picture, so the bugs had to be real and grounded so you wouldn't have any trouble telling the good guys from the bad guys."

Hayes envisioned the Plasma Bugs as the artillery, creating explosive Bug Plasma through internal catalytic reactions, then shooting it from their rear ends like green tracer fire at the starships orbiting their planet. "The Plasma Bugs were bulbous and greenish blue colored with yellow



chopping jaws," Hayes says. "We gave them two attack claws up front to help draw people into their jaws. To make them look really mean, we gave them graphic splash patterns reminiscent of other predatory animals or insects. The Warriors have yellow-orange stripes like wasps and tigers, and a red strip on top of their heads and on top of their jaws so you'll hopefully get the idea that that's up. We also avoided a lot of big round soft shapes; everything was pointed. If they stepped on your toe by accident, they're gonna hurt you."

"Their feet even terminate in little ice picks!" Tippet adds. "Ironically, the Warriors were also called the Arachnids, but

they bear little resemblance to anything morphologically that looks like an arachnid, which have eight legs. Craig made sure that the Warriors only had four! Since we had so many Warriors, we kept the number of their legs down to give us a bit of an advantage. Making them walk was the hard part. We were dealing with a heavily textured landscape, so the footfall patterns, the shifting of weight and all the physical attributes had to constantly be worked on and adjusted. Every time they took a step, they either had to go up, around or over a rock."

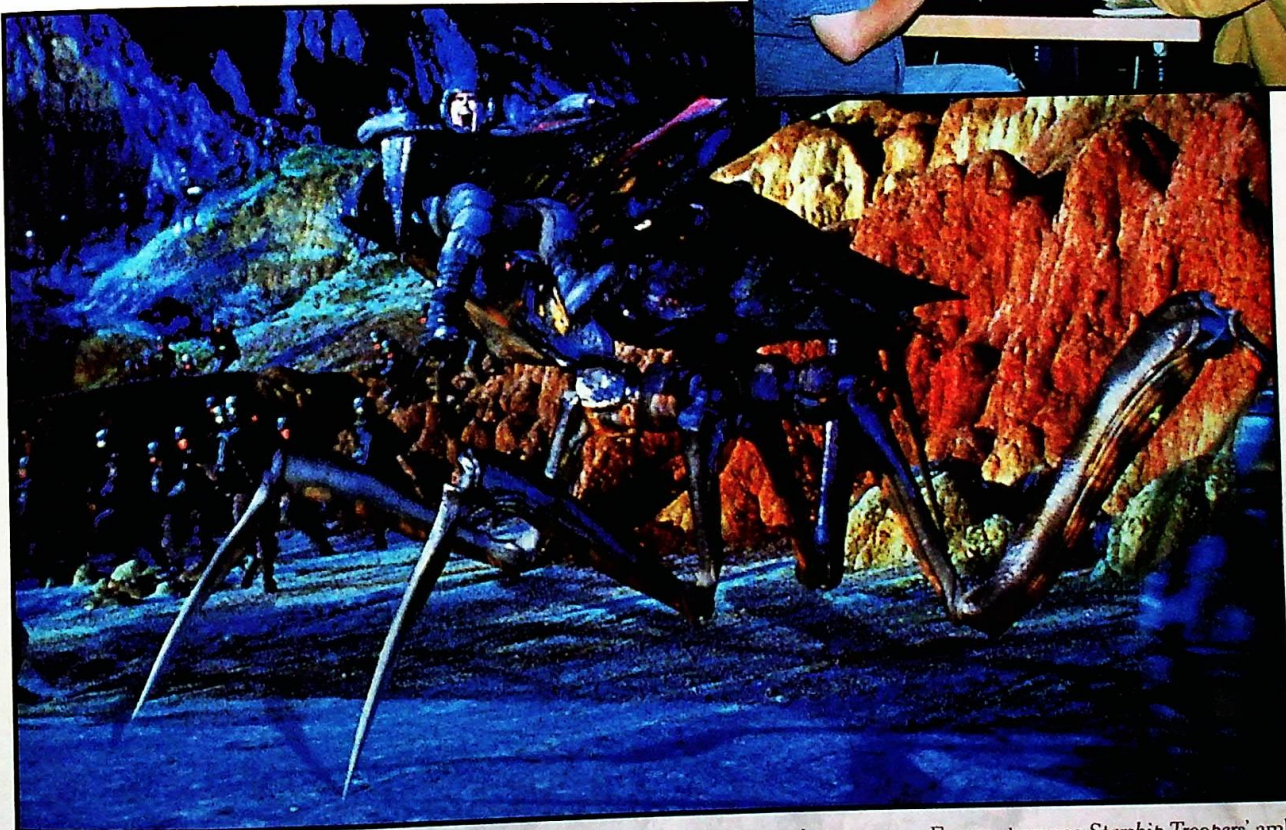
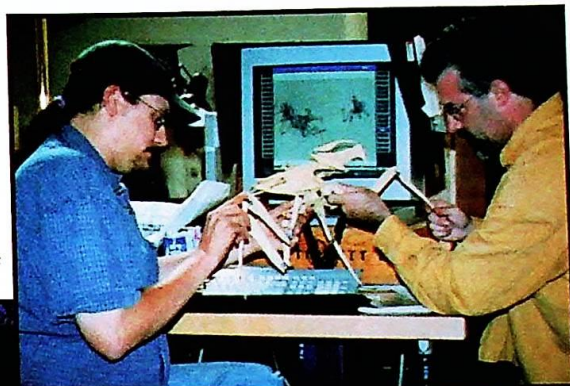
Nevertheless, the Warriors were impressively fast-moving critters who managed to convey a genuine sense of mass. "There's a balance one is compelled to find," Tippet states. "We wanted a quick, lethal quality and at the same time [wanted to] make it feel like each Warrior Bug weighs between

wireframe dinosaur on a monitor exactly duplicate those of the real-world puppet. Hayes received a technical Academy Award for the DID this year.

For *Starship Troopers*, Hayes modified and refined the DID system to make it more user-friendly—and to speed up the laborious, time-intensive stop-motion process. "It's mostly mechanical improvements," Hayes says. "There's now only a quarter-second delay from the time the animator moves the DID armature to seeing the result on a monitor. There were three animators using the DID, and they could do pretty tight performances. It usually took only a couple days to animate a shot."

The DID animators used the

dural" animation to generate the swarming hordes. "We created bug-walk cycles which we could run over the terrain and rocks," Tippet explains. "We graphically tried to make them appear to be doing the different kinds of things that Warrior Bugs do, so we offset the cycles and determined interesting flows and paths so they almost look like a river of living things."



1500 and 1800 pounds."

While most of the space insects, including the Tippet-dubbed Tanker, Plasma and Hopper Bugs, were computer animated, about half of the Warrior Bugs were animated using the Direct Input Device (DID), which was originally developed by Hayes for *Jurassic Park* to enable Tippet's stop-motion animators to translate their art into the computer realm. Instead of photographing a ball-and-socket puppet for each individual movement, as is done in conventional stop-motion animation, with DID, sensors are placed on the puppet, which feed digital information directly into the computer, where the movements of a

system primarily to eliminate many shots that would be necessary in a traditional stop-motion process. For example, an animator would pose each leg in its beginning, middle and end position of a movement, and the computer would fill in the gaps.

In shots with multiple bugs, the animators used a single DID armature to build up layers of animation. "We'd do one performance and use that as reference," Hayes states. "Then our DID software allowed us to play back the prerecorded performance while the animator animated the new one."

For the larger "crowd scenes," which featured no less than 30 and upwards of 1,200 Warrior bugs, Tippet's crew used "proce-

Foremost among *Starship Troopers'* ambitious images is a shot that begins inside the doomed Fourth Brigade Compound on Planet P, where the troopers' rescue effort ends in despair when they find their comrades massacred. Suddenly, a sergeant screams, "Bugs!" and the camera travels with the troopers as they race to take their battle stations along the compound walls, then the camera booms up and over the wall and looks down to reveal over a thousand bugs attacking. "That was the very first shot we did, and the most horrific," Tippet sighs. "The wind was blowing hard on location and the boom arm was really long, so when it reached the end of its move, it was bounce-



BUG BAIT: The actors battle a combination of mechanical and CG bugs

ing. We had to generate close to a thousand bugs, mostly Warriors and some Tankers. A normal action shot would last maybe five seconds, but this shot needed to run a bit longer to let it soak in so you could figure out what the hell you were looking at. It probably ran 10 seconds because of the level of abstraction [of the imagery], and it took months to put together."

To make matters worse, the Planet P compound sequence occurred in broad daylight, which created further complications in making the bugs look totally photorealistic. "It's a difficult trick to get the lighting look right," Tippett says. "That's where most computer-graphics stuff falls apart. We have a great deal of experience lighting and matching real things, but so many times CG creatures can get overlit in daylight situations, which makes them look flat."

"There was a great deal of controversy as to how we should go about lighting these things in an efficient manner, and it took a while to get the hang of it," he continues. "We were very careful to give the surface qualities of the bugs lots of texture, highlight and sheen, and make them bright enough to have nice shadows but still see detail, which allowed them to feel believable in daylight. They certainly went through a design metamorphosis, but by the time we started putting out finals, I was quite shocked. They looked amazingly [realistic]."

Tippett credits Amalgamated Dynamics, Inc. (ADI), which created the

full-scale mechanical bugs that thrashed the troopers in close-up and the dozens of dead bugs that peppered the alien landscapes, for making it all work. The two companies also collaborated on a "bucking bug" sequence where Johnny Rico, played by Casper van Dien, leaped atop a Tanker Bug, which was filmed on location in the wilds of South Dakota before the computer



effects work was added back in Los Angeles. "ADI built a 40-foot bug back which matched our design, and we mounted it on this huge hydraulically rigged tractor, which they drove down the middle of South Dakota with Casper van Dien on top. We used the mechanical bug in all the tight shots with Casper, and just added a CG leg or head passing through. But for all the wider ambulatory shots, where the Tanker's bucking all over the

place, we had a CG bug with a little CG stuntman on it."

But the toughest design and animation challenges still awaited Tippett's team when our heroes confronted the dreaded "Brain Bug," the terrifying creation that firmly established *Starship Troopers* as a horror—rather than merely a science-fiction—epic. If Tippett thought immersing himself in bug culture would ween away his fear of the multi-legged critters, the Brain Bug put an end to all such illusions.

"The Brain Bug is a pulpy,

horrible creature that Paul [Verhoeven] always thought of as the insects' god-king type thing," Tippett laughs. "It does the nasty job of sucking people's brains out, so there's some human sacrifices happening in the film."

"Paul wanted the Brain Bug to look sort of like a queen termite," adds designer Hayes. "He's into biology, and showed us illustrations of children born with their brains outside their head, which look like big hanging sacks, so the Brain Bug looks a bit like a pus sack with flesh-colored, undulating sides, like a big intestine. Then there's the Chariot Bugs, the Brain bug's entourage, which are 4-foot-long cockroach-like bugs that band together to form a moving carpet to support him. They're sort of comic relief."

There was nothing funny about animating the nasty bug leader, however. "He's a very complicated character," Tippett states. "While all the other bugs had conventional exoskeletons, the pulpy nature of the Brain Bug necessitated a very complicated flow of shapes. We had some pretty close shots, which took a great deal of time. There was just no getting away from it."

The end result is that Tippett has become an exterminator's dream. "There was no catharsis from this project," he says. "I ran into a huge spider last night in my backyard and it scared the hell out of me!" ♦

TO
SAVE
HUMANITY MUST EMBRACE THE DARKEST OF SAVIORS!

MAN
KIND,

NEON GENESIS EVANGELION

in the year 2015, over half of the earth's population is dead, victims of attacks by beings known as angels. in an effort to save mankind, the human race must place its trust in the giant, bio-mechanical evangelions, piloted by a handful of teenagers. these fierce avatars must battle the angels in bloody hand-to-hand combat. biblical prophecy, savage human drama and blistering hi-tech battle collide in the multiple award winning neon genesis evangelion.

"Neon genesis evangelion is the best animated series ever!... A plus plus!"
game & magazine

"Neon genesis evangelion combines high tech combat, 'x-files' like conspiratorial mysteries and a searing psychological realism in its characters, to make what is unquestionably the hardest hitting tv anime show of the 1990's!"
wiz anime magazine

AVAILABLE AT
SUNCOAST
MOTION PICTURE COMPANY



For more information contact
A.D.V. Films, 5750 Dimitry Suite 217
Houston, TX 77056-9123
Voice 713-927-5160 Fax 713-927-1674

A.D.V. FILMS
ANIMATION FOR A NEW GENERATION
<http://www.advfilms.com>

© 1998 A.D.V. FILMS, INC. • 18 YEARS • \$24.95

*Can a
beautiful
Borg babe
put some
bounce
back into
Voyager's
sagging
ratings?*

RYAN'S Ho

Every couple of years, it happens to a new batch of actors. Whether they're hired to work on a *Star Trek* movie or television property, they're always taken aback by the far-reaching appeal of the franchise, with its tens of thousands of hardcore fans. Jeri Ryan, the 29-year old Chicagoan who has joined the cast of *Star Trek: Voyager* as a Borg named Seven of Nine, was no different.

"I've always been aware of *Star Trek*," the actress says. "I don't think anybody born in the last 20 years isn't aware of the phenomenon of *Star Trek*, but until I was involved

in it, I had no idea the extent to which this universe has a life [of its] own. It's huge!"

Ryan made her debut on the show last month in the fourth season premiere, "Scorpion, Part II," in which the Voyager crew and the villainous Borg formed an alliance in order to combat a new alien life form. During the course of the episode, Seven of Nine was separated from the Borg collective and forced by Janeway to become a member of the starship crew. It is the captain's intent that Seven gradually rediscover her humanity and individuality, which was stripped away from her by the Borg collective 18 years earlier. The crew thinks that

Janeway has lost her mind by allowing a Borg to roam freely on the ship, and Seven isn't much happier: she's bitter because she sees Janeway's decision to bring her aboard the ship as no different from the exploits of the all-conquering Borg, whose objective is to assimilate all the life forms they encounter into their hive-like collective.

For Ryan, who was most recently seen as Juliet on *Dark Skies*, the role of the displaced Borg is particularly challenging because it goes against everything she was taught as an actress. Rather than digging deeply into herself for the right emotional response to a situation, she has to remain relatively unemotional and distant.

"The character that I auditioned for was Seven of Nine as I'm playing her right now



by Edward Gross

PE



Borg

Processional

The impact of the Borg on *Star Trek* cannot be underestimated. Designed to shake up *The Next Generation* in its early days, this cybernetic foe has continued to heat up the franchise, most recently serving as the antagonists in the feature film *First Contact* and, of course, becoming a regular feature on *Voyager* in the form of Jeri Ryan's Seven of Nine.

The power of the Borg in the beginning was their unrelenting nature—their lack of emotion and their cold-hearted assimilation of all the life forms they encountered. The creative danger, naturally, was that in many ways, the race could be viewed as a group of one-trick ponies and therefore, ultimately a bore. Thus, the decision was made to try to “humanize” the race without having them lose their fearsome distinctiveness.

This was first done in the *TNG* two-parter “The Best of Both Worlds,” in which Patrick Stewart’s Capt. Picard was assimilated by the Borg. Stewart did give a human face to the Borg, but for the most part, he behaved almost exactly like the collective drones seen previously by viewers, and the suspense of those episodes came mostly from watching the Enterprise crew attempting to neutralize their former captain without killing him.

The next step in the Borg’s evolution was Hugh, the star of “I, Borg,” who started off as a dedicated member of the collective but ultimately began to embrace his humanity thanks to the efforts of chief engineer Geordi La Forge. The episode—and its followup, which focused on a small band of renegade drones who were removed from the collective and unable to manage their individual emotions—served a dual dramatic purpose: reinforcing the ruthless nature of Borg assimilation as well as opening up potential stories involving the cybernetic race.

The Borg Queen of *First Contact* was, curiously enough, the most human Borg yet. She had less of the ubiquitous Borg headgear, a nasty sense of humor and seemed genuinely attracted to both Data and Picard. While supposedly representing the supreme power that resides within the collective, she was so human-seeming that her character ultimately served to dilute the Borg threat. Indeed, the drones of that film were far more frightening than their leader.

Which leads, in the end, to *Voyager*’s Seven of Nine, a character expected to slowly devolve back into her former human self. No one knows what the next stage of the Borg’s evolution will be, but given Seven of Nine’s skin-tight outfit, one can only imagine.—E.G.

on episode seven, which is when she’s been aboard the ship for eight or 12 weeks and she’s on her way to learning what humanity is,” explains Ryan while relaxing in her trailer on the Paramount lot. “The only Borg that I had seen [prior to working on *Voyager*] was the Borg Queen from *First Contact*, so I had some idea what I would be playing when I tested for the role. So I’d seen the Borg Queen and the drones in the movie, both of which Rick Berman told me to ignore because the

Queen is a completely different animal that we wouldn’t be doing, and the drones were automatons, which we wouldn’t be doing either. Basically, it was starting from scratch.”

When Ryan received her first script, she pretty much panicked, not sure if she would be able to pull the role off and desperately searching for direction. “On the first day I was really floundering around, trying to figure out who this character was,” she says. “Rick Kolbe, the director of ‘Scorpion, Part II,’ gave me the image of a Prussian general, because we didn’t want a robot; we didn’t want that stiff automated thing. But we wanted her to have that strength, that groundedness, and the Prussian general is the image he gave me and I went with it. That helped me the most to really find this character as a Borg. But it was tough, particularly when I was completely Borg because there’s no emotions. You’re playing [a person without her] own thoughts, with this whole collective thing going on. Believe me, they’re not your everyday kind of acting scenes.”

“So it was tough the first couple of episodes, particularly the first episode, because at [that point] I’m severed from the collective and starting to have my own feelings,” Ryan continues.

“It’s scary, it’s new. I think the hardest thing for me right now is the fact that her transformation has to be a gradual one. Obviously with each script and storyline you can see the arc of the character and find its progression. The hardest thing for me right now is trying to figure out long-term



what the progress for this character is, what the arc of the character is. They're talking about three more years here, at least, so there's got to be somewhere to go."

In the group of episodes that had been shot at the time of this interview, Ryan believes that the character has already made some progression toward her new human self. As Ryan explains it, in the beginning Seven was very resentful and antagonistic, particularly towards Janeway. "I really applaud the writers for having the guts to do that," she enthuses. "It would have been easy for them to make it a black and white thing with Janeway being completely right and the Borg being completely wrong. They had the guts to sort of make it a gray area. There's a lot of conflict in

"I discovered that being brave [about the restrictive costume] wasn't saving any time. I was saying, 'I'm fine, let's do another take.' Then I'd hear somebody call out, 'Jeri passed out again!'"

the first few episodes because this [was] not my [character's] decision; she had no choice. After the first few episodes she sort of resigns herself to the fact that this is the deal, she's going to be human, so she might as well get used to it. At this point, she is actively seeking out more knowledge about humanity, trying to understand these humans and the weird things they do and their reasons for doing them. It's tough to make that gradual, because you want to make some change in every episode. Then I'll get the next script and it seems to almost contradict something we progressed in the last script. These are different writers writing them, so you have to find a balance. That's pretty tough."

Also tough for her was her initial costume, which does not reflect the bulky Borg of old—it's more of a Catwoman look, albeit one that includes a lens over one of her eyes, which took away Ryan's depth perception. "I was walking around like I was blind, needing someone to guide me so I wouldn't hit anything," she laughs.

The full-head prosthetic that the actress wore in her first episode consisted of a bald cap that went all the way down her neck, tightly fitted to a costume made of thin latex foam and rubber. "The problem," she says, "is that the costume was fitted to me and not to me wearing latex prosthetics over my neck, so it was a tad too snug. If I would move my head any direction, it cut off my carotid artery and I would black out. I blacked

out four times, due to a combination of the costume and working in smoke and heat. Midway through the second episode, I realized that my being brave [about the restrictive costume] wasn't saving anybody any time. I was trying to be the martyr, saying, 'No, no, I'm fine, let's do another take.' Then somebody would have to call out, 'Jeri passed out again!' It was ridiculous, and it wasn't like the producers were cracking whips saying, 'You can go again! Do it!' The second episode ['The Gift'] took an incredibly long time to shoot because I had to come out of the costume for every take and this is like a 15 to 20 minute procedure we're

talking about, between every take of every scene. [But] by the second episode they cut the neck open a little bit so it wasn't pressing against the artery—and I stopped blacking out."

Born in Munich, Germany, Ryan, a self-described army

brat, grew up in Kansas, Maryland, Hawaii, Georgia, Texas and Kentucky, which is where they remained when her father retired from the Army. After graduating with a theater degree from Northwestern University, Ryan moved to Los Angeles and began scoring guest-starring roles in such series as *Matlock*, *Who's the Boss?*, *Murder, She Wrote*, *Reasonable Doubts*, *Diagnosis*

Murder and *Melrose Place*. Ryan's most prominent role, though, was that of Juliet on *Dark Skies*, the sci-fi series intertwining an alien invasion story with American history of the past 50 years. At the beginning of the 1995-'96 season, it seemed destined to be one of the fall's biggest hits but, instead, the series faded.

"I think NBC buried it," offers Ryan, who joined the show about midway through the season. "It was a great show that had wonderful potential."

Although there were some episodes that were a little sketchy, for the most part I thought it had a great premise and it was a pretty well-written show, with characters and storylines that were engaging.





typical TV job where you're always worried. Is it going to get picked up for the back nine episodes of the season, is it going to get picked up next season? What are the ratings this week? *Star Trek* is a built-in audience. You know this show is not going to be canceled." Which isn't to say that Ryan embraced the role of Seven of Nine without any reservations.

"I wasn't leaping at the opportunity, because I didn't know about *Star Trek*," Ryan admits. "I had just seen a little breakdown saying that she was a Borg and I said, 'Oh, great, those are the guys who are gray with metal plates on their heads. This does not excite me a great deal.' Actually, to be perfectly honest, one of the two audition scenes was the only scene to date that I have not liked for

before I was supposed to test I called my manager and said I wasn't sure if I could do it. Rick Berman called me and told me to come in and he would answer any questions I had. So I met with Rick, Jeri Taylor and Brannon Braga and they were terrific. They sat down for over an hour and a half and allayed my fears, explained everything as best they could and tried to help me understand this character and the Borg; they explained *Star Trek* in a nutshell to me. Then I came in, read for the network, and the next day I got the job. At that point it was like jumping on and holding on for dear life. Now with 20/20 hindsight, I'm more than thrilled with the job. I had fears initially that I would get typed as the *Star Trek* alien chick and wouldn't be able to go beyond that. But as long as the character continues to be intelligently written, I don't think that's going to be a problem." ♦

I loved the way it tied into history. Granted, when I came in, the ratings were already in the basement and NBC had written it off. Adding a new character was a desperate, last-ditch attempt to try and do something—anything."

The network's handling of the series, she admits, didn't give her a great deal of confidence in the prime-time programming process.

"NBC gave it a huge send-off at the beginning of the season and then said, 'You're on your own,'" she says. "The show was never on consecutively more than three weeks. You can't build an audience that way. It was really unfortunate."

The fate of *Dark Skies* made her a bit hesitant to jump right back into another series, though the security offered by a *Star Trek* series was enticing. "This is such an anomaly for a TV show," she says of *Voyager*. "Look at *Dark Skies*. That is your

this character. It was a scene with Harry Kim where he is trying to come on to Seven and he gets in over his head. I wasn't nuts about that scene; it was a little hokey for me, a little obvious. The other scene, which is the reason that I auditioned, was a beautifully written scene about having her first memory of her former life. Of laughter. She had never experienced laughter. That scene hooked me. I said, 'If they can write like this, then this could be worth doing.'"

Ryan read for the producers who liked what she had to offer, and then scheduled her to meet with UPN executives. She found that the closer she got to actually getting the job, the more panic-stricken she became, wondering if she was getting into something that she would find herself inextricably linked to for the rest of her life.

"I kept thinking about that one scene I wasn't sure about," says Ryan. "It was sort of balancing my two opinions about it and not knowing enough about *Star Trek* in general to really make an informed opinion. The day



Cinescape

Seven of Nine

Name: *Jeri of Ryan*

Self-description: *Brat of Army*

Place of Birth: *Munich of Germany*

Year of Birth: *68 of 20th Century*

Education: *Northwestern of Chicago*

Offspring: *Alex of Jeri*

Credits: *'Dark Skies' of NBC; 'Murder, She*

Wrote' of CBS; 'Who's the Boss' of ABC;

'Melrose Place' of Fox.

Profile

SUBSCRIBE!



GET
6 BI-MONTHLY
ISSUES

PLUS
3 SPECIAL
DOUBLE ISSUES

FOR ONLY
\$24⁹⁵

This coupon is your express ticket to special savings on a subscription to the only full-color insider magazine for science fiction and action-adventure movies. Save big bucks all year and get the first word on the hottest new movies, TV shows and new media!

Yes! Send me one year of the New Cinescape. I'll get 6 bi-monthly issues and at least 3 special double issues delivered to my door. (Special issues single-copy price: \$9.95.) Almost a \$60 newsstand value for just \$24.95! Send check or money order to: Cinescape Magazine, P.O. Box 605, Mt. Morris, IL 61054-0605 or call (800) 342-3592

☐ PAYMENT
ENCLOSED
\$24.95

☐ BILL ME
LATER \$24.95

☐ SAVE EVEN
MORE! TWO
YEARS \$44.95

NAME

ADDRESS

CITY

STATE

ZIP

E-MAIL ADDRESS

Allow 6 to 8 weeks for delivery of the first issue. Enclose US funds only. Canada & Mexico add \$12 per year. International Rates \$75 per year

B9712

Freedom Fighters

A 19th-century slave revolt inspires the next Spielberg epic

by **steve hockensmith**

In 1839, a group of Africans bound for slavery in the U.S. took over a Spanish ship called the *Amistad*. They tried to sail back to Africa, but were captured off the coast of Connecticut, sparking a fierce debate over their fate. The case eventually went to the U.S. Supreme Court, drawing former president John Quincy Adams out of retirement to argue on behalf of the Africans.

Sounds like it's got all the makings of a classic Oscar contender, right? Big issues, high drama, period costumes and the chance for courtroom speechifying. But when actress/choreographer Debbie Allen tried pitching it as a movie, just about every studio slammed the door in her face. For more than a decade she crusaded through Hollywood in a bitter quest that only reached its conclusion when she got a chance to pitch to history buff Steven Spielberg.

"[Executives said,] 'Who cares? Nobody wants to spend money to see some Africans on a boat,'" recalls Allen, who's best known for her role as a high-stepping teacher on the *Fame* TV series. "It was tough on me, honey!"

Then Allen took her pitch to Dreamworks. "I saw where Steven was going with *Schindler's List*. He was really defining himself as an artist in a whole new way, and I was very excited about that and my heart was telling me



to go there. So I did," Allen reports. "He just loved the story. Before we finished, he said, 'Let's get a writer.'"

With Spielberg committed to direct the picture, *Amistad* could finally set sail for the silver screen. Allen remained a key figure in the production, focusing

most of her energy on the period research and casting (the Africans were recruited from casting calls in L.A., New York, London and the West African nation of Sierra Leone). With an all-star cast including Morgan Freeman, Matthew McConaughey and Anthony Hopkins as Adams, *Amistad* is sure to be one of the big draws of the Christmas '97 film season.

"After all those years of struggle, this is like walking into Fort Knox and the guards are gone," Allen says. "You look around and nobody's watching and you pick up the gold and you walk out." ♦

Spielberg's List

Even Steven Spielberg's least-popular films didn't do *too* badly. His bottom five grossers:

The Color Purple

\$94 million

1941

\$90 million

Always

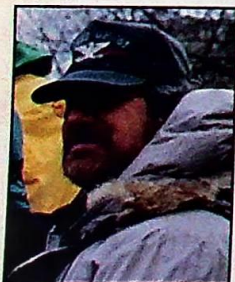
\$43.8 million

Empire of the Sun

\$22.2 million

Sugarland Express

\$6.5 million





ROUND UP: Stone

ALIEN RESURRECTION

Plot: Sigourney Weaver attempts to resurrect the *Alien* franchise by taking a turn as a half-human, half-alien clone of her formerly incinerated self. The story revolves around a band of mercenaries who become trapped on a military research space station when an alien experiment goes horribly awry. An android pal (Ryder) and new alien designs highlight this return to the series' roots.

Players: Sigourney Weaver, Winona Ryder, Ron Perlman, Brad Dourif

Director: Jean-Pierre Jeunet

Status: Ready for release

Release Date: November 26

Latest Rumors: Look for an opening dream sequence somewhat reminiscent of *Star Trek: First Contact*. The new alien lifeform, called the Newborn, will make a grand entrance that will be the talk of Hollywood. Early references to Wal-Mart taking over Weyland-Yutani have evidently been excised (whew!).

Inside Buzz: Never has a more appropriate title been given to a movie. While early rumors of space pirates and a giant baby impregnating humans with an outsized phallic apparatus left many wondering if the series would continue its descent after *Alien 3*, early screenings of the fourth outing have met with resounding applause.

AMERICAN LEGEND

Plot: Based on a novel by Richard Matheson, this remake of the 1971 Charlton Heston version (called *The Omega Man*) casts Arnold as the last man to avoid a worldwide killer plague. Action erupts when the sun goes down and clans of zombie vampires go on the rampage through the streets of San Francisco.

Players: Arnold Schwarzenegger

Director: Ridley Scott

Status: Pre-production

Release Date: Summer 1998

Latest Rumors: The film will be much more action-oriented than its predecessor. Shooting may begin this November in L.A.

Inside Buzz: *The Omega Man* had a creepy combination of action and scares but never boasted the kind of firepower that Arnold will be toting. The big-time action in the movie's third act is expected to take the place of the heavy-handed political message of the original.

THE AVENGERS

Plot: Jerry Weintraub Productions visits the action genre once again with this stylish remake of the '60s TV show of the same name.

International secret agents set out to stop a sinister scientist's plans of world domination through global control of the weather patterns.

Players: Sean Connery, Ralph Fiennes, Uma Thurman

Director: Jeremiah Chechik

Status: Post-production

Release Date: 1998

Latest Rumors: Despite a fire that swept through Pinewood Studios, damaging some of the *Avengers* sets in June, filming has now wrapped.

Status Report: If Uma and Ralph can generate some chemistry, this film may give *The X-Files* feature some stiff competition next summer. Word has it, though, that Connery is the real star here.

BATMAN: DARK KNIGHT

Plot: After the dismal *Batman and Robin*, Warner hopes to return the Batman franchise to its roots with a darker tone, fewer gadgets and two new villains: Harley Quinn and Scarecrow.

Players: George Clooney

Director: TBD

Status: Pre-production

Release Date: Summer 1999

Latest Rumors: The U.K. media reported that Clooney will *not* suit up for Batman again. John Travolta, Kevin Spacey and Jeff Goldblum are all being touted as the Scarecrow.

Inside Buzz: Will Clooney don the cape once again? Will Schumacher get the Bat-boot? Stay tuned to this Bat-channel for all the latest gossip and inside dope.

FAHRENHEIT 451

Plot: Firemen of the future extinguish free thought and creativity by burning books—then one of them begins to question the government's motives.

Players: TBD

Director: Mel Gibson

Status: Pre-production

Release Date: TBD

Latest Rumors: Sean Connery and Mel Gibson may star in the remake; Mel wants to direct it. Cyberspace freedom is also banned in the updated 451.

Inside Buzz: The heavy subject could spell another Oscar nod for Gibson.

INDEPENDENCE DAY 2

Plot: Presently unknown, but likely to involve the elimination of remaining alien forces on Earth, the development of new alien technologies and a breakdown of the planet's world-wide alliance—just as a second wave of ships approach.

Players: TBD

Director: TBD

Status: Unknown

Release Date: Not before 2000

Latest Rumors: The title *ID#Ever* has been making the rounds, but don't believe it. Studio officials plan to build a novelization series with the franchise and have been planning a sequel since *ID#1*'s opening weekend.

Inside Buzz: With a virtually guaranteed \$80 million opening, Emmerich and Devlin can write their own check. The question is, when will they have time in their busy schedules to revisit this story?

INDIANA JONES 4

Plot: The next chapter of the Indiana Jones saga will have Indy travelling the world in search of a mysterious artifact (i.e., your guess is as good as ours).

Players: Harrison Ford

Director: Steven Spielberg

Status: In development

Release Date: TBD

Latest Rumors: Karen Allen, John Rhys-Davies and Sean Connery will return, and Kevin Costner or Tom Selleck may play Indy's brother. The storyline reportedly involves Area 51 and aliens.

Inside Buzz: Another sure-thing sequel that will get made if Ford, Spielberg and a good script all converge. All the parties say they want to do it, but at this pace Ford will be playing Grandpa Jones.

LOST IN SPACE

Plot: The space family Robinson are picked to travel to another star system and establish a warp portal that will allow for quick colonization. Evil Dr. Smith stows away on their ship and causes it to be flung across the galaxy...lost in space.

Players: William Hurt, Mimi Rogers, Gary Oldman, Matt LeBlanc

Director: Stephen Hopkins

LOST and FOUND

ALIEN VS. PREDATOR



LOST: When Dark Horse Comics introduced a new title in 1990 that matched up film's two heavyweight monsters, the dreams of every moviegoing "what if" artist were finally realized.

After the dismal box-office performance of both *Predator 2* and *Alien 3* seemed to do what the humans in both films couldn't—kill the title creatures once and for all—Phil Norwood's inventive four-part comic series revived interest in the long-proposed pairing. The placement of an Alien skull inside a Predator trophy case in *P2* managed only to fuel such speculation further.

Playing off the fan fervor that the comics and cameo skull generated, an aspiring screenwriter named Peter Briggs delivered an *Alien Vs. Predator* script to Fox executives. His vision brought the two E.T.s together on a remote planet where a Weyland-Yutani colony ends up as the battleground for the aliens.

FOUND: After some initial excitement within Twentieth Fox, which put the project into preproduction, the tepid box-office returns of *Predator 2* and *Alien 3* convinced the studio to rethink a big-budget commitment to a "mano a mano" flick. Later, a change in regimes at Fox led to the revival of both franchises, but even though both *Alien Resurrection* and *Predator: The Hunt* have been given the green light, insiders say it remains unlikely that the two supercreatures will ever meet on the big screen. ♦

ROCK & ROLL

Hollywood studios go head to head in a battle to blow up the world....

Early in '97, we were treated to dueling volcano movies that kicked up far less cash than ash. Next year will offer a similar face-off, with two big-budget films tossing galactic fastballs at the surface of Earth. Which movie will deliver and which will be a disaster? Check out the stats below and judge for yourself...

Deep Impact Armageddon

Studio	Dreamworks/ Paramount	Buena Vista
Guiding Force	Fantasy auteur Steven Spielberg	Action auteur Jerry Bruckheimer
Director	Mimi Leder (<i>The Peacemaker</i>)	Michael Bay (<i>The Rock</i>)
Starring	Tea Leoni, Elijah Wood, Robert Duvall, Morgan Freeman	Bruce Willis, Billy Bob Thornton, Steve Buscemi, Owen Wilson
Planet Earth Is Threatened By	A runaway comet	A runaway meteor
The Threat Is Discovered When	Wood snaps pix for his astronomy class	Astronomy students find comet during class
Say Goodbye To	The United States' eastern seaboard	Hong Kong
Doomsday Effects Courtesy Of	ILM	TBD
The Government Deals With the Impending Destruction By	Trying to keep the comet a secret	Training a rag-tag group to place a nuke on the rock
A.K.A.	<i>ID4</i> Without the aliens	<i>Con Air</i> Meets <i>The Rock</i> in outer space
Current Release Date	May 22, 1998	July 1, 1998

The Expert



Willis

The Billy Bob



Thornton

The Reporter



Leoni

The Prez



Freeman

Status: Post-production

Release Date: Summer 1998

Latest Rumors: The movie may involve time travel on an alien world. Oldman's Dr. Smith will be a straight villain (like the original series' pilot) displaying no camp. The film will use extensive CGI. A new robot has been designed for the Robinson family.

Inside Buzz: Reaction to the first trailer has been positive, with early effects work drawing strong interest.

MIGHTY JOE YOUNG

Plot: Remake of the classic 1949 film tale of a beautiful woman and her oversized pet ape, who is kidnapped from the wild and put on display in America.

Players: Bill Paxton, Charlize Theron

Director: Ron Underwood

Status: In production

Release Date: Summer 1998

Latest Rumors: Rick Baker is providing the designs for Joe, who will be CGI. Filming may be taking place at Mann's Chinese Theater. **Inside Buzz:** Between this, *Planet of the Apes* and a possible *King Kong* remake, Hollywood appears to be taking monkey business to new heights.

MISSION: IMPOSSIBLE 2

Plot: Presently the storyline of the sequel is unknown, although it appears likely to involve Ethan Hunt and Luther Stickwell.

Players: Tom Cruise, Ving Rhames

Director: TBD

Status: In development

Release Date: TBD

Latest Rumors: Both Cruise and Rhames have said that they'll be in the next *MI*. Cruise hinted recently that Paul Newman may be involved. Oliver Stone may soon be named as director after the production company (owned by Cruise) had a falling out with original director Brian De Palma.

Inside Buzz: The first film did remarkably well considering many found the plot lame/hard to follow. Look for big biz here.

PLANET OF THE APES

Plot: After an alien ship turns up with a virus that begins killing children, a group of astronauts investigate the spacecraft in hopes of finding a vaccine for the plague, which they discover was sent by apes to rid the planet of humans.

Players: TBD (possibly Arnold

Schwarzenegger)

Director: Chris Columbus

Status: In development

Release Date: TBD

Latest Rumors: Script rewrites continue.

Inside Buzz: Another possible franchise for Fox, which appears to be taking a slow approach to make sure they get things right.

THE SEQUEL TO SCREAM

Plot: Sydney tries to forget the terror of the first film, but new horrors seem to be re-appearing at college.

Players: Courtney Cox, Neve Campbell, David Arquette, Jerry O'Connell

Director: Wes Craven

Status: Ready for release

Release Date: December 12

Latest Rumors: Jada Pinkett bites the dust in the film's opening.

Inside Buzz: Since they're already working on *Scream 3*, the inside buzz is pretty irrelevant.



ALL-NEW MISSION: Cruise

SPECIES 2: OFFSPRING

Plot: While in space, an astronaut becomes infected with alien DNA and returns to Earth with a new mission: score with human chicks. A new Sil is developed to track down and stop the male human/alien hybrid.

Players: Natasha Henstridge, Michael Madsen, James Cromwell, Mykelti Williamson

Director: Peter Medak

Status: In production

Release Date: May 1998

Latest Rumors: The Sil creature may now go by the name of Eve. Filming was recently completed at the University of Maryland.

Inside Buzz: Whether or not audiences would have put up with the poorly constructed plot of the first *Species* film without Henstridge bar-



HOT TOPIC: Gibson might direct and star in *Fahrenheit 451*

ing her assets is the big question facing the sequel.

SPHERE

Plot: Drawing from the Michael Crichton novel about an alien ship discovered beneath the ocean and a group of scientists that enter the craft and discover it's not exactly what it appears to be.

Players: Dustin Hoffman, Sharon Stone, Samuel L. Jackson, Peter Coyote

Director: Barry Levinson

Status: In production

Release Date: Spring 1998

Latest Rumors: Many changes in the production crew could delay the film. All water sequences have been filmed and work will soon move to effects post-production.

Inside Buzz: The aliens underwater concept has already been done (*The Abyss*), but *Sphere* should rely more on story and less on water.

STAR TREK 9

Plot: The further adventures of Picard and Co. aboard the starship Enterprise. The theme of the film is said to rely heavily on Picard's background.

Players: Patrick Stewart, Brent Spiner, Jonathan Frakes

Director: TBD

Status: Pre-production

Release Date: Thanksgiving 1998

Latest Rumors: Stewart is looking for a storyline that is lighter in tone. Jonathan Frakes may soon be announced as the director and Stewart as executive producer.

Inside Buzz: Odd-numbered *Star*

Trek films usually do poorly, although this will be the first "odd" *Trek* without Shatner.

SUPERMAN LIVES/REBORN

Plot: Essentially following the *Death of Superman* storyline (or, more accurately, continuing it), the Man of Steel must face the combined powers of villain Brainiac and his monstrous creation Doomsday in a fight to the finish that requires the superhero to live up to the title (pick one) of the film.

Players: Nicolas Cage

Director: Tim Burton

Status: Pre-production

Release Date: Summer 1998

Latest Rumors: Michael Keaton may cameo as Batman. The production crew may have been let go due to a changed start date. The new Superman suit will be translucent in areas that allow full view of the hero's internal workings (yeesh!).

Inside Buzz: Warner execs hope Tim Burton can energize another superhero franchise, but everyone knows the film's success will depend on whether or not audiences buy Cage as Superman.

TERMINATOR 3

Plot: Unknown, but the original ending of *Terminator 2* (depicting John Connor as a senator and Sarah as a grandmother) was dismissed so this film could be made.

Players: Likely Arnold Schwarzenegger and Linda Hamilton

Director: James Cameron

Status: Unknown

Release Date: TBD

Latest Rumors: Cameron is being pushed by Fox to make *Terminator 3* his next priority in exchange for some slack on his over-budget, oft-delayed *Titanic* production.

Inside Buzz: Whether the movie involves more cyborgs chasing their future opponents or starts off with Judgement Day occurring, it will definitely generate huge hype.

TOMORROW NEVER DIES

Plot: A billionaire media mogul in the mold of Rupert Murdoch looks to create World War III in the name of corporate profits. James Bond, in his 18th big-screen outing, must overcome the media machine at his adversary's disposal to expose him and his operation.

Players: Pierce Brosnan, Michelle Khan, Jonathan Pryce, Teri Hatcher, Desmond Llewelyn, Samantha Bond

Director: Roger Spottiswoode

Status: Ready for release

Release Date: December 19

Latest Rumors: Tensions have been high between director Spottiswoode and leading lady Teri Hatcher. The final budget for the film may end up north of \$100 million.

Inside Buzz: The last Bond film, while nowhere near the league of classics like *Dr. No* and *Goldfinger*, still managed to churn up more than \$300 million worldwide. Expect *Tomorrow* to follow the same course.

THE WILD, WILD WEST

Plot: Will Smith and George Clooney play James West and Artemus Gordon from the '60s TV show starring Robert Conrad.

Players: Will Smith,

George Clooney

Director: Barry Sonnenfeld

Status: Pre-production

Release Date: 1998

Latest Rumors: Conrad says he'd like to do a cameo.

Inside Buzz: Will the Western be able to score big with audiences if it doesn't make it in time for Will Smith's favorite weekend in early July? More importantly, will there be any aliens?

THE X-FILES MOVIE

Plot: The movie that's supposed to tie up the loose ends and mythology arc that have been constructed during the course of the hit television series. Expect aliens, cigarette-smoking men and answers to some of the show's bigger questions.

Players: David Duchovny, Gillian Anderson, Martin Landau, Mitch Pileggi, William B. Davis

Director: Rob Bowman

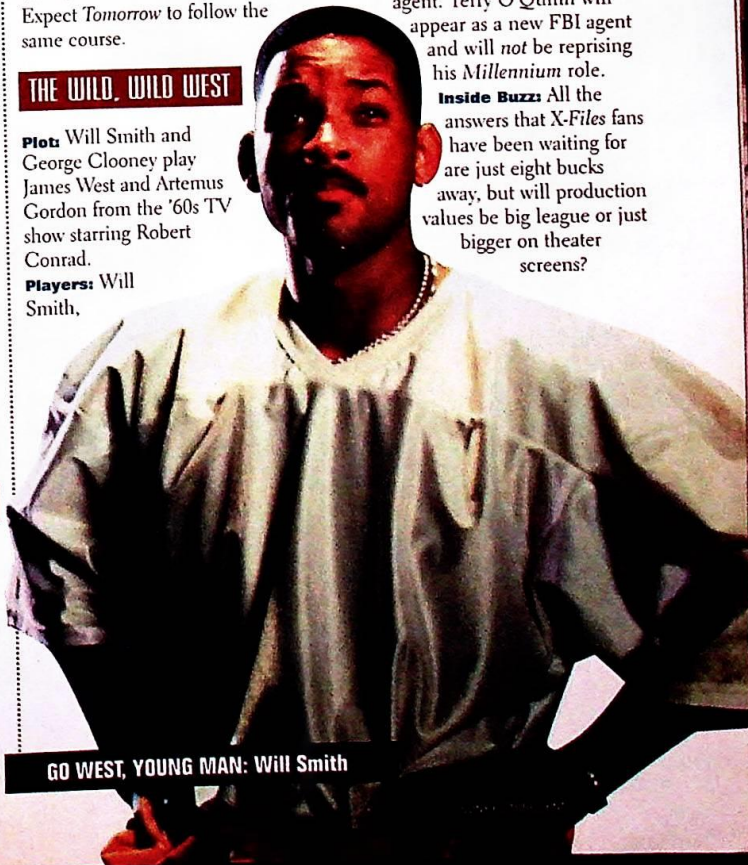
Status: Post-production

Release Date: Summer 1998

Latest Rumors: The movie will resolve a "cliffhanger" set up by the finale of the series' fifth season. The film may also reveal the origin of the alien virus, the real plans of the Consortium and Cigarette-Smoking Man's real relationship with Mulder. David Duchovny's new wife, Tea Leoni, may have a small role as an FBI agent. Terry O'Quinn will

appear as a new FBI agent and will not be reprising his *Millennium* role.

Inside Buzz: All the answers that *X-Files* fans have been waiting for are just eight bucks away, but will production values be big league or just bigger on theater screens?



GO WEST, YOUNG MAN: Will Smith

Holy %\$#@!

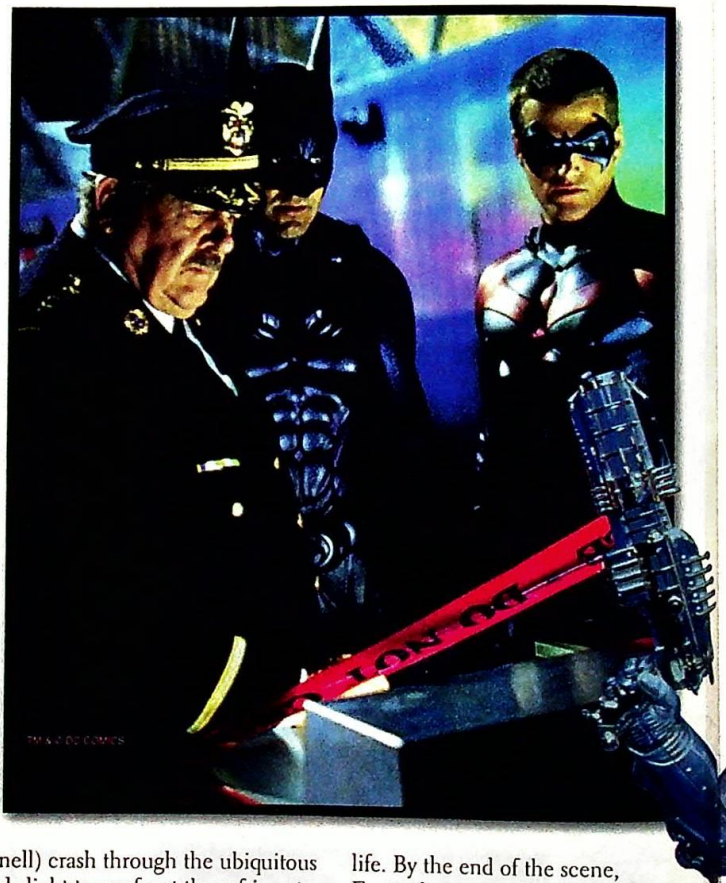
Bat-movie number four drags the Dark Knight to a new low

by **steve hockensmith**

This much can be said for *Batman and Robin* (Warner): It sure looks like everybody had a good time making it. George Clooney spends most of the film with a "Sometimes I really crack myself up" smirk on his face, Uma Thurman amuses herself with a hard-to-bear Mae West imitation and Arnold Schwarzenegger makes a game stab at over-acting (although his thick-as-strudel Teutonic tongue foils his efforts at scenery chewing). Having the most laughs of all is director Joel Schumacher, who seems to have thrown caution, good taste and every last one of his brain cells to the four winds in the pursuit of the ultimate superhero spectacle.

Unfortunately, the talents behind *Batman and Robin* do a much better job of entertaining themselves than entertaining an audience. The set might have been a laugh-a-minute all-star cocktail party, but the film itself is a lumbering monstrosity of overwrought effects, jumbled design, lazy writing and general chaos. Without a doubt it's the loudest, gaudiest, dumbest, numbest *Batman* movie to date.

The film is in trouble right off the bat. Schwarzenegger, as second-string Bat-foe Mr. Freeze, clanks around a flash-frozen museum spewing painfully unfunny ice puns straight out of *The Jack and Jill Book of Rib-Ticklers and Knock-Knock Jokes*. ("Everybody chill!" and "You're not sending me to the cooler!" are about as witty as the repartee gets.) Within moments, Batman and Robin (Clooney and returning Boy Wonder Chris O'Don-



nell) crash through the ubiquitous skylight to confront the refrigerated bad guy. But Freeze is ready: His henchmen have been waiting in the wings, conveniently clad in hockey gear for just such a contingency. They rush in to confront our heroes, who quickly activate the bat-skates in their black latex bat-boots.

What follows is a mermerizingly tacky *Batman on Ice* revue that (A) alerts us that we have entered the Magical Land of Camp and (B) reminds us that Joel Schumacher couldn't stage a coherent fight scene to save his

life. By the end of the scene, Freeze has escaped—as has all hope that *Batman and Robin* will be a step up from the plodding *Batman Returns* or the out-of-control *Batman Forever*.

Despite a lot of explosions, chases and fights, the plot unfolds—or, more accurately, unravels—at a glacial pace. Part of the problem is an overabundance of subplots: Alfred is dying of a rare disease; his niece (Alicia Silverstone...really) stumbles across the Batcave and emerges as Batgirl; Bruce Wayne's girlfriend (Elle Macpherson, on screen for

Batman And Rotten

Batman and Robin has grossed about \$106 million so far—roughly half what it needs to take in if it's going to turn a profit.



all of four minutes) is pushing for more commitment; two more villains arrive on the scene (Thurman as the leafy femme fatale Poison Ivy and Jeep Swenson as the musclebound Bane); and Robin has developed a sudden case of Batmobile envy, telling the Caped Crusader that he's tired of being the junior partner in the Dynamic Duo.

That's a lot of balls for any film to juggle, but Schumacher doesn't seem too concerned: He just throws them all in the air and steps back to admire the pretty colors.

Of course, the *Batman* movies have never been models of narrative structure. Even the Tim Burton original had plot holes so big that the Batmobile could drive through them.

But Schumacher not only refuses to learn anything from the series' past weaknesses,

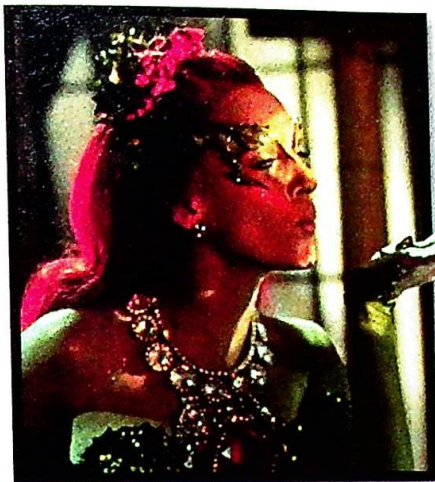


he runs those flaws up the flagpole and asks the audience to salute.

Think *Batman* was overshadowed by the diabolical duos (the Penguin and Catwoman, Two-Face and the Riddler) he faced in the second and third installments? Well this time he's got three villains and two other heroes to battle for the spotlight.

Think Jim Carrey's over-the-top cackling mixed poorly with Val Kilmer's robotic bat-brooding in *Batman Forever*? Then check out the multiple-personality disorder on display in *Batman and Robin*, where a scene of the Dark Knight whipping out his American Express card (to the sound of a ka-chinging cash register) shares the screen with Alfred's maudlin musings on his impending mortality. The philosophy at work seems to be "Too much is not nearly enough": In Schumacher's Gotham, excess is the only law.

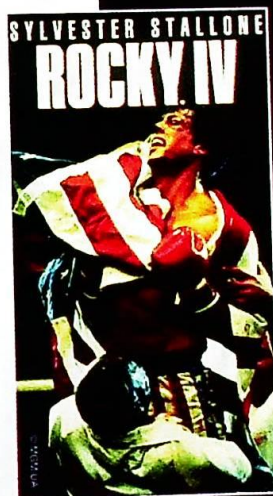
Whether a grim and gritty *Batman* is better than a campy *Batman Lite* is beside the point. All fans really want is a *Batman* adventure that makes sense. But until Joel Schumacher finds a new film series to run into the ground, they'll probably have to stick to their funny books. ★☆☆☆



Fourth Down

Once a movie has "IV" at the end of its title, you'd figure the producers would know what they're doing. As *Batman and Robin* proves, that ain't necessarily so. A film series' fourth outing can either be the launching pad for an evergreen franchise of James Bond-ian longevity or a sure sign that a trilogy would've been plenty. Here are some high-profile examples:

•**Rocky IV**—One more Rocky picture show followed, but the writing was on the wall with this by-the-numbers slugfest. Rocky's foe—a cold-blooded super-Russkie played by Dolph Lundgren—couldn't come close to the magnetic Carl Weathers or the bombastic Mr. T. And Stallone's flag-waving jingoism was downright embarrassing.



•**Superman IV: The Quest for Peace**—Batman's DC Comics crony hit the Hollywood showers after this sorry spectacle. A super-doofer called Nuclear Man was the villain onscreen, but Superman's real enemies were a wimpy anti-nukes script and awful FX. (Ironically, director Sidney J. Furie would go on to euthanize another long-in-the-tooth series with the uncalled for *Iron Eagle IV*.)

•**Conquest of the Planet of the Apes**—The fourth *Apes* installment tried to shape the familiar monkey/man conflict into a civil rights parable, with apes revolting against their human overlords. But the filmmakers didn't realize that the movie's in-your-

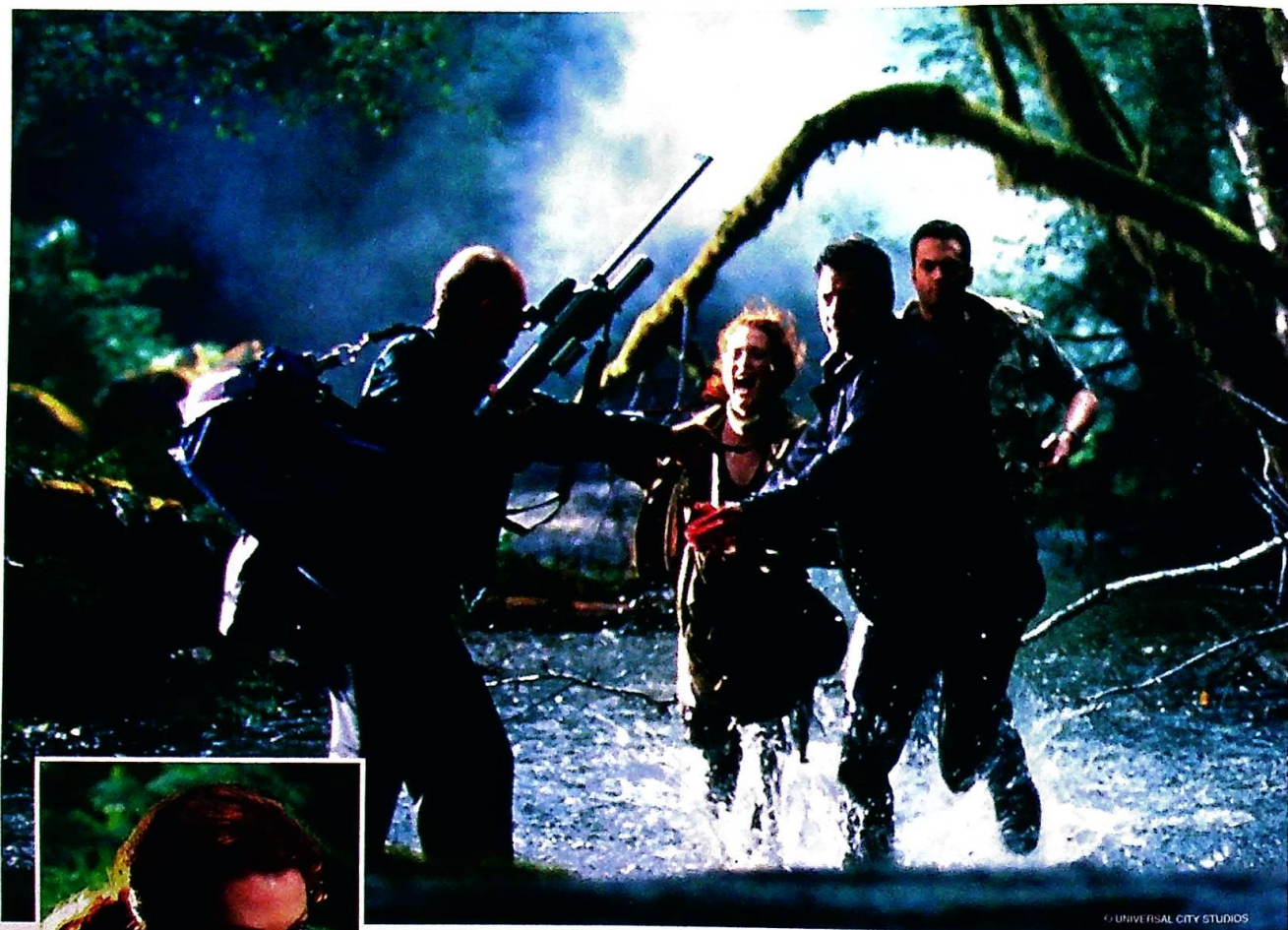


face metaphor—gorillas and chimps standing in for inner-city African-Americans—was condescending and arguably racist. Just one more sequel followed.

•**Star Trek IV: The Voyage Home**—This is still the top-grossing *Trek* flick. The reason? The clever time-travel plot appealed to Trekkers and non-Trekkers alike. And who could pass up the chance to see a punker flip Spock the bird or to hear James T. Kirk put "a double dumb-ass" on a passing motorist? —S.H.



Claws and Effects



With *Jurassic Park*, Steven Spielberg pulled off a magical feat: He made dinosaurs real. Now, four years later, he's managed something even more surprising: He's made dinosaurs boring.

It doesn't take long to figure out that *The Lost World: Jurassic Park* (Universal) isn't going to stray far from the for-

mula laid down by its blockbuster predecessor. An annoying tourist clan stumbles across a seemingly deserted island, where one of them becomes a light afternoon snack for some lurking lizards.

Of course, having a completely disposable character chomped right off the bat is a well-worn mood-setting gambit: Just check out *Jurassic Park*, *Jaws* or any of a million stupid monster movies. As the ever-stammering Ian Malcolm (Jeff Goldblum) says not long into *The Lost World*: "Ooohhh. Ahhhhh. That's how it always

starts. Then later there's the running and the screaming."

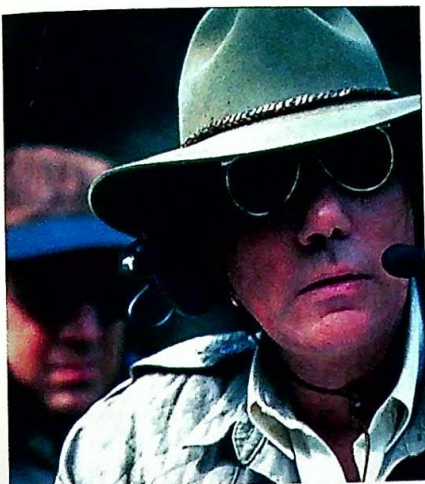
And running and screaming is just about all you get, once the movie's thin-as-paper plot finally gets rolling. Malcolm (the only *Jurassic Park* survivor who's around for more than a cameo) leads an expedition to Isla Sorna, a remote dinosaur breeding ground not mentioned in the first film. Why would he choose to face an islandful of giant-sized man-eaters again? It seems his lady love—thick-skulled, danger-blind scientist Dr. Sarah Harding (Julianne Moore)—is already there, stomping around

and riling up the stegosaurus with her clueless bumbling.

But Harding isn't the only bonehead on hand. In time-honored adventure film tradition, a young stowaway (Vanessa Lee Chester) tags along with Malcolm's expedition, thus giving all the adolescents in the audience a ready-made identification figure. There's also a bunch of slimy capitalist types—led by big-game hunter Roland Tembo (Pete Postlewaite)—capturing dinosaurs for a stateside amusement park. This is surely the kind of "We won't close the beaches because of one stupid shark attack!" hubris that

inevitably leads to divine retribution from the gods of MovieLand. On hand to facilitate the distribution of just desserts is smug environmentalist Nick Van Owen (*Swingers*' cool cat Vince Vaughn), who sabotages the hunting party, in the process wrecking everyone's chance of getting off the island in one piece.

What follows is a long, danger-filled trek to safety, with hapless, nameless extras picked



off at every turn by snarling predators. There are a few big action/special effects sequences before this, such as a brief scene of the dinosaur rustlers at work and a seemingly endless set piece involving a trailer dangling over the side of a cliff. But it's clear that the death march through the jungle is the film's centerpiece. If the original *Jurassic Park* was a roller-coaster ride, then *The Lost World* is a stroll through the Spook House.

Unfortunately, it's a Spook House we've all been through far too often: We know exactly what's around every corner and exactly when someone will jump out to yell "Boo!" There's a lot of running and screaming in the dark, but no real emotion. Eventually, we start looking for the Exit sign.

It's typical of the movie's thinking—or lack of same—that Van Owen is never taken to task for the carnage he causes. That's because there's been an important shift in

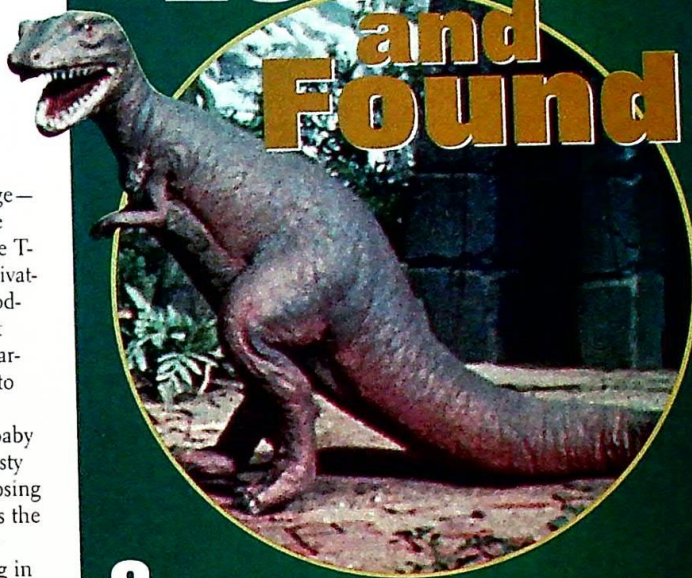
Spielberg's handling of the dinosaurs. We all know they're the real stars of both *Jurassic Park* and *The Lost World*. But in the sequel, they're not just the main attraction, they're actually the good guys. Yes, we see them chow down on dozens of victims both on Isla Sorna and—in an over-extended King Kong/ Godzilla homage—during a climactic rampage through San Diego. But the T-rexes aren't motivated by mere bloodlust: It turns out they're loving parents just trying to protect their adorable little baby rex from the nasty people. The closing shot even shows the happy dinosaur family cavorting in the sunshine. The only thing missing is a picnic basket and a big group hug. Leave it to Spielberg to create the first movie in

which the CG heroes must escape from the clutches of human villains.

As the Indiana Jones movies made clear, sequels are not Spielberg's forte. Both *The Temple of Doom* and *The Last Crusade* felt ragged and rote, with characters, plot and common sense taking a back seat to stunts, gross-outs and special effects. *The Lost World* is more of the same. The computer-generated special effects are close to flawless, of course. But there's no reason the script and direction should feel computer-generated, too.

It's as if Industrial Light and Magic created a Summer Event Movie software package: Spielberg seems satisfied to type in Run Program and let the computer do all the work. ★★☆☆☆—S.H.

Lost and Found



Sure, the plot of Steven Spielberg's *The Lost World* felt recycled. But from the moment he chose a title for his *Jurassic Park* sequel, writer Michael Crichton made it clear that blazing new trails was not his plan. *The Lost World* is, after all, the name of an earlier novel, the granddaddy of all dinos-on-the-rampage sagas. Written by Sir Arthur Conan Doyle in 1912, it paved the way for every bloodthirsty T-Rex that followed and has been translated to the screen three times—not counting Spielberg's version. If you run across these earlier films—and with wily TV programmers up to their usual tricks, you probably will soon—this is what to expect:

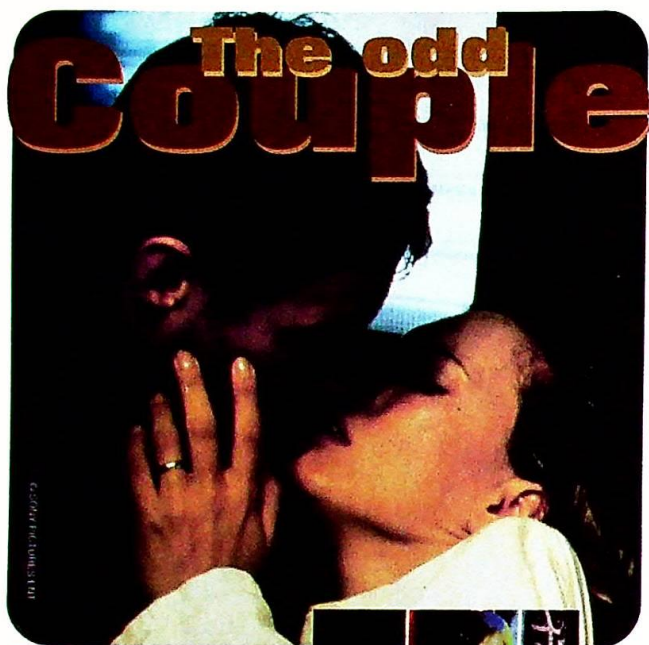
- 1925—There were no pounding foot-stomps or wailing brontosauruses in this version of Doyle's tale. In fact, there was no sound whatsoever: It was a silent film. But that doesn't mean the special effects weren't pretty nifty. The dinos were created by FX pioneer Willis O'Brien, who would bring King Kong to life eight years later. Movie buffs generally prefer this *Lost World* to the versions that followed.

- 1960—Doyle's dinosaurs entered the Cheesetoceine Era with this adaptation. Rather than waste money on stop-motion FX or even puppets, director Irwin Allen simply shot footage of iguanas tussling on miniaturized sets. The results were less than awe-inspiring, but the ever-frugal Allen got a chance to recycle the footage on his 1960s TV shows



Lost in Space and *Voyage to the Bottom of the Sea*.

- 1993—The last, and least, of the Doyle adaptations, this quickie Canadian production again offers undynamic dinos. This time the creatures are made of rubber, but other than that not much is different than the 1960 version. After this low point, we can only hope that Doyle's *Lost World* stays lost forever, at least in Hollywood.—S.H.



What if James Bond had no gadgets, no wit, no babes, and didn't even speak the King's English so very good?

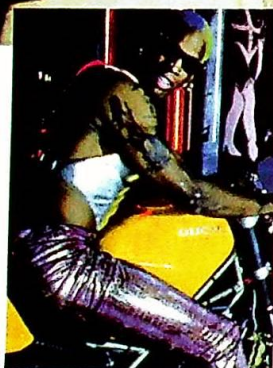
Well, you'd probably have the Jean-Claude Van Damme vehicle *Double Team* (Columbia), in which Van Damme and basketball star Dennis Rodman join forces to beat the crap out of an already puffy-faced Mickey Rourke.

All of which just proves that old adage, *You can take the chop-socky action hero out of the B movie, but you can't take the B movie out of the....* Well, something like that.

The point is: If big-budget successes like *TimeCop* went to Van Damme's head, it doesn't show here, where his particular brand of understated emoting is on full parade. With a tip of the hat to innumerable spy films and TV shows before it, from all of the Bond flicks to *In Like Flint* and *The Prisoner*, Van Damme is a head-kicking counterterrorist expert who lost his stomach for the hunt, resulting in his exile to the Colony, a high-tech think tank for secret agents whose bark is now worse than their bite.

Along with the big-screen debut for the goofy, shock-haired Rodman, *Double Team* is the first Hollywood bow for Tsui Hark, one of Hong Kong's action auteurs. Hark is trying hard to impress here, and his loping style of gore and bullets ensures that the movie at the very least will be a prized addition to Quentin Tarantino's video collection, even if half the picture is spent on enough naked torso, rippling muscle close-ups of Van Damme to suggest Hark himself had a wee bit of a crush on his Belgian star.

The film's saving grace is that it doesn't take itself too seriously—at least Rodman doesn't, and once Rourke, as the terrorist only Van Damme can catch, follows suit, you know you're in for a cheeseball final act that'll bring back flashes of Inspector Clouseau in prime form. ★★☆☆☆—Douglas Perry



Road Range

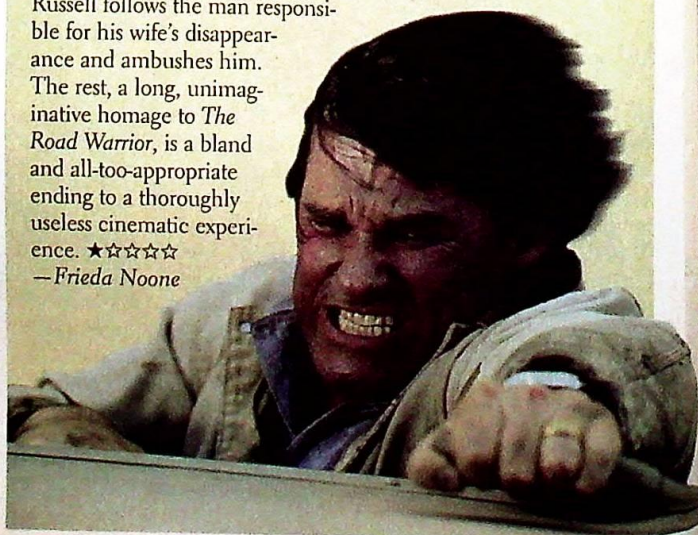
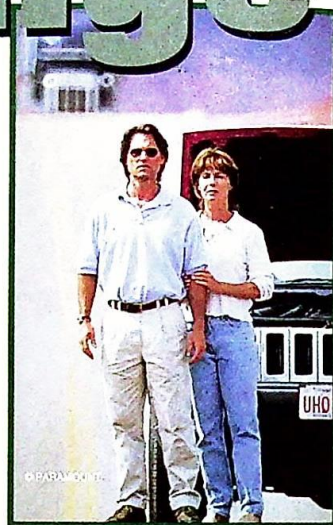
Breakdown (Paramount) is the kind of accidental burlesque that Hollywood has made its stock in trade ever since *Die Hard* made a skyscraper-full of money. The movie opens with a frightening possibility (your wife disappears after you've both been stranded in an isolated desert area) and ends with an even more frightening one (Hollywood will "formula-ize" every intriguing premise into redundancy).

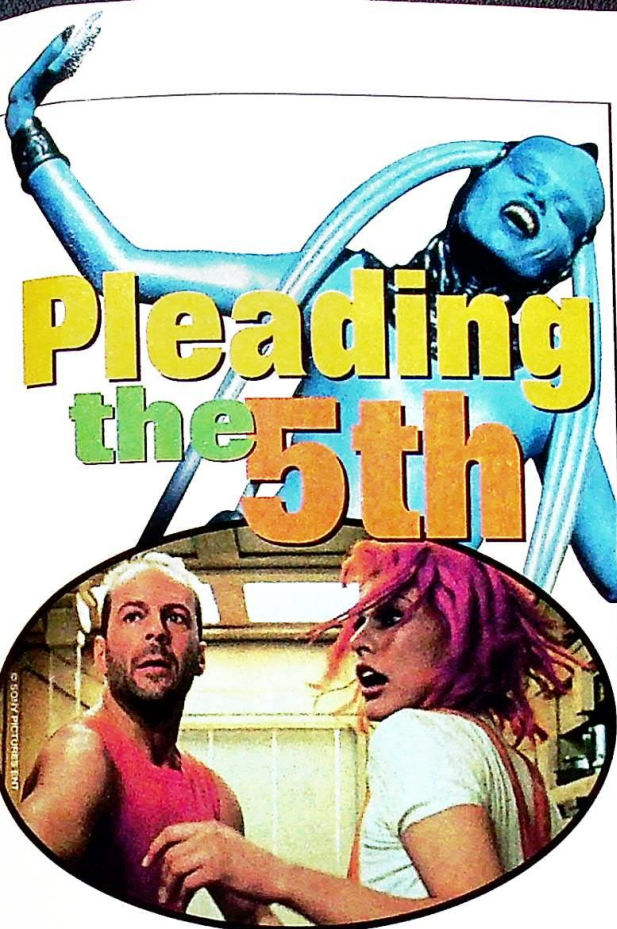
Directed by Jonathan Mostow, the film stars Kurt Russell and Kathleen Quinlan as a happy yuppie couple moving from Massachusetts to California in search of a better life. Of course, there's a glitch along the way—the couple's new Jeep dies in the middle of nowhere, and the trucker who agrees to give Quinlan a ride to a pay phone later insists he never picked up anyone.

But what could have been an interesting trek into one man's panic and fear as he searches for his missing wife instead quickly degrades into a by-the-numbers action flick. Russell stumbles about in an incoherent daze for a while as he interacts with various slow-talking, slack-jawed locals, then he figures out what's going on. Once the lightbulb belatedly pops up over his head, he quickly shrugs off his schlubby persona and kicks butt.

The denouement is as predictable as they come. After smacking around a couple of rednecks, Russell follows the man responsible for his wife's disappearance and ambushes him. The rest, a long, unimaginative homage to *The Road Warrior*, is a bland and all-too-appropriate ending to a thoroughly useless cinematic experience. ★★☆☆☆

—Frieda Noone





Pleading the 5th

Statement of Ownership, Management, and Circulation.

Publication Title: Cinescape. Publication Number: 1077-3363. Filing Date: August 29, 1997. Issue Frequency: Bi-Monthly, plus Special Issues. Number of Issues Published Annually: Nine. Annual Subscription Price: \$24.95. Complete Mailing Address: 1920 Highland Avenue, Suite 220, Lombard, IL 60148. Contact Person: Val Russell. Full Name and Complete Address of Publisher: Steve Harris, 1920 Highland Avenue, Suite 220, Lombard, IL 60148. Editor: Douglas Perry. Address Same and Above. Managing Editor: Mo Ryan. Address Same as Above. Owner: MVP Entertainment, 1920 Highland Avenue, Suite 220, Lombard, IL 60148. Known Bondholders, Mortgagees, or Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages or Other Securities: Steve Harris, 1920 Highland Avenue, Suite 220, Lombard, IL 60148. Publication Title: Cinescape. Issue Date for Circulation Data Below: Sept/Oct. 1997. Total Number of Copies-Average No. Copies Each Issue During Preceding 12 Months: 131,116. Actual No. Copies of Single Issue Published Nearest to Filing Date: 145,117. Sales Through Dealers and Carriers, Street Vendors and Counter Sales (Not Mailed)-Average No. Copies Each Issue During Preceding 12 Months: 50,559. Actual No. Copies of Single Issue Published Nearest to Filing Date: 58,434. Paid or Requested Mail Subscriptions-Average No. Copies Each Month During Preceding 12 Months: 12,675. Actual No. Copies of Single Issue Published Nearest to Filing Date: 16,584. Total Paid and/or Requested Circulation-Average No. Copies Each Month During Preceding 12 Months: 63,234. Actual No. Copies of Single Issue Published Nearest to Filing Date: 75,018. Free Distribution by Mail-Average No. Copies Each Month During Preceding 12 Months: 1,087. Actual No. Copies of Single Issue Published Nearest to Filing Date: 1,046. Free Distribution Outside the Mail (Carriers or Other Means)-Average No. Copies Each Month During Preceding 12 Months: 274. Actual No. Copies of Single Issue Published Nearest to Filing Date: 445. Total Free Distribution-Average No. Copies Each Month During Preceding 12 Months: 1,361. Actual No. Copies of Single Issue Published Nearest to Filing Date: 1,491. Total Distribution-Average No. Copies Each Month During Preceding 12 Months: 64,595. Actual No. Copies of Single Issue Published Nearest to Filing Date: 76,509. Office Use, Leftovers, Spoiled-Average No. Copies Each Month During Preceding 12 Months: 310. Actual No. Copies of Single Issue Published Nearest to Filing Date: 610. Returns from News Agents-Average No. Copies Each Month During Preceding 12 Months: 66,211. Actual No. Copies of Single Issue Published Nearest to Filing Date: 67,998. Total-Average No. Copies Each Month During Preceding 12 Months: 131,116. Actual No. Copies of Single Issue Published Nearest to Filing Date: 145,117. Percent Paid and/or Requested Circulation-Average No. Copies Each Month During Preceding 12 Months: 97.89%. Actual No. Copies of Single Issue Published Nearest to Filing Date: 98.05%.

I don't really know what *The Fifth Element* (Columbia/TriStar) is, but there sure is a lot of it.

This Bruce Willis flick is ostensibly a sci-fi adventure story, and in a weird way it does harken back to classically goofy 1930s Flash Gordon serials. But to put this over-the-top film in the same category as *Star Wars* and *2001: A Space Odyssey* seems wrong. Those films may have had their moments of humor (well, maybe not *2001*), but all in all, they took themselves pretty seriously. Whatever faults *The Fifth Element* has, director Luc Besson certainly can't be accused of doing that.

There is a set-up for the quest that forms the heart of the plot, but it involves Luke Perry playing a turn-of-the-century archeologist (*Egypt 90210*, anyone?), therefore, it's just too darn silly to go into. Suffice to say that there are some magical rocks, and Bruce Willis needs to get them so that Milla Jovovich, who plays a scantily clad space sprite, can afford a new outfit (apparently her superpowers don't include the ability to charge a pair of jeans at the Gap).

Willis plays his usual wisecracking tough guy role with gusto, and Jovovich does well with the bizarre role of a 25th-century goddess-cum-rave kid, but the film really belongs to three of the biggest hams currently working in film. As a priest who helps Willis, the always watchable stage thespian Ian Holm and the rest of the cast can't possibly hold their own against ace lip-curler Gary Oldman and newcomer Chris Tucker, who portrays a hyperkinetic celebrity interviewer who gets caught up in the melee between good and evil that is supposed to be the film's plot.

My advice on *The Fifth Element*? Don't ponder what any of it means, just sit back and enjoy it.

★★★★☆—Mo Ryan

Take an alien home to meet Mom.



Exposure Graphics Inc. celebrates the 50th anniversary of the Roswell incident with the release of the Roswell Alien standees. These high quality lifesize(?) standees are over 5 feet tall, in full color and are die cut with easel attached for support. We offer two different styles of Aliens for sale for the introductory price of \$28.95 each or \$49.95 for the set of two. Order now, quantities are limited!

Also, check out our database of alien images and information at:
www.exposuregraphics.com

Phone in payment by Visa, Mastercard, Amex., or Discover card, or send a check or money order payable to Exposure Graphics Inc., 8170 W. Sahara Ave., Suite 202, Las Vegas, NV 89128.

Phone: (702) 255-6551 - Fax: (702) 255-7648

(include \$5 dollars for shipping and handling)

Dreambusters

Who ya gonna call when you're haunted by nasty nightmares?

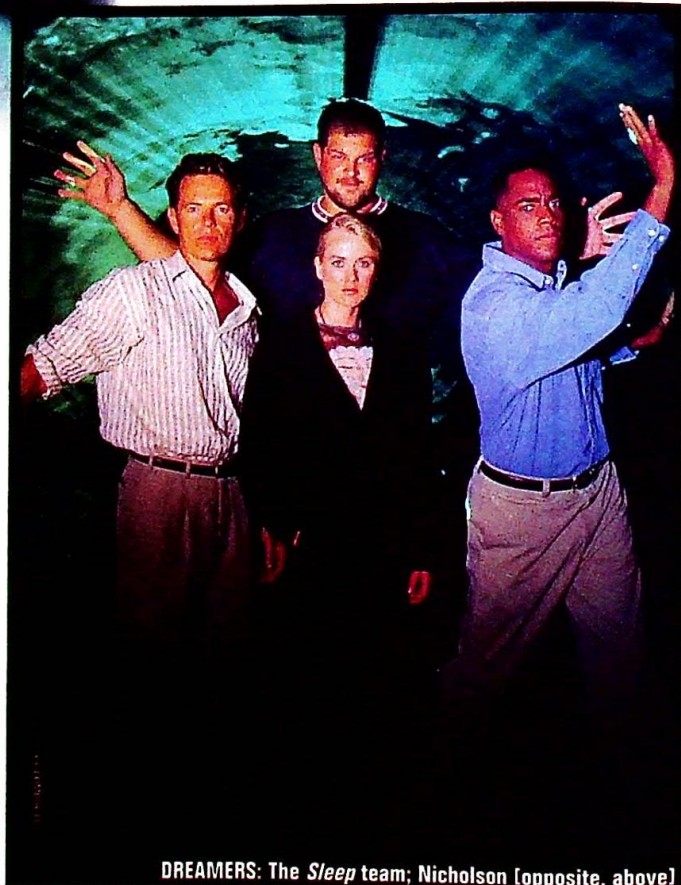
by edward gross

To sleep, perchance to dream. Though the Bard may have seen sleep as a welcome respite from the rigors of daily life, the creators of *Sleepwalkers*, the latest entry in NBC's Saturday night "Thrilllogy" lineup, see slumber as a window into the conflict that lies dormant in every human soul. In the series, Bruce Greenwood, formerly of UPN's *Nowhere Man*, plays a doctor who uses a special technology to interact with the dream worlds of sleeping patients in an effort to heal unresolved psychic wounds. It's sort of like *Fantasy Island*—but with an *X-Files*-ish twist.

"The characters we become involved with are people with psychic demons who have been to therapy and tried medical procedures, but who are still plagued by some demon that's manifesting itself in their life. We are the last-chance saloon, and they come here to talk to the bartender," Greenwood says of the *Sleepwalkers* team, which includes actors Abraham Benrubi, Naomi Watts, Jeffrey D. Sams and Karthin Nicholson as Gail, Bradford's wife, who's in a coma, though the doctor can communicate with her via the dream technology.

It's Greenwood's first foray into network television since UPN's cancellation of the critically acclaimed *Nowhere Man* two seasons ago, and the actor admits that he's a bit nervous about returning to the grind of a weekly series, fearful that history could repeat itself. Still, the premise of his new show held an undeniable appeal.

"For me, the appeal of the premise [of *Sleepwalkers*] is that



DREAMERS: The *Sleep* team; Nicholson [opposite, above]

anything can happen," he says. "The potential for the show is spectacular. If we get through the first six or seven episodes where it's going to be very expository and we're going to have to please everybody, i.e. the network, the studio—because for some reason they seem genetically incapable of giving 100 percent credit to the audience—we'll be okay."

For one who's so gun-shy, Greenwood has high hopes for the series, admitting that he's already had discussions with the show's

writers about where they'd like to take the series in its second season. "Conceptually there's a huge opportunity to get kind of clever and ask some old, basic questions in a very new way: [Questions such as] who am I? What am I doing here and how am I connected with you my fellow human being, or am I alone?" Greenwood enthuses. "Now, I don't think they're going to be framed so obviously that those issues are going to be the main thrust of the story. The main thrust of each episode is

TV Guy

When Bruce Greenwood was growing up, he never dreamed of TV stardom. In fact, his parents never even owned a set until he got his first television gig (in the short-lived 1984 NBC detective series *Legmen*).



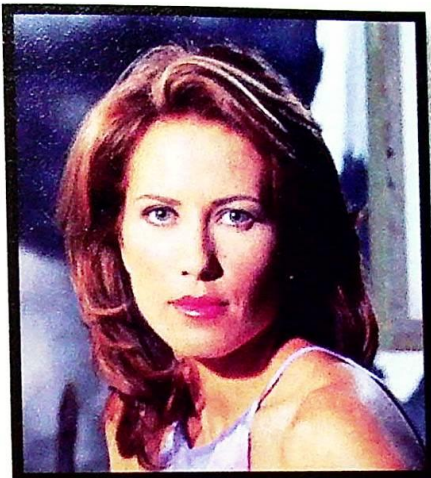
going to be to try and [deal with] somebody's psychic demons. For people who want to think about it in a different way, those bigger questions are going to be available. They will be framed in a subtle way, but they'll be there."

Unfortunately the networks are not well known for their patience, despite the fact that patience has often led to critical and commercial acclaim. Take *The X-Files*, for example. In 1993, it began life as an odd little show, but instead of changing the series to cater to one particular target demographic, the network brass and series creator Chris Carter waited for the audience to find the show.

"It's been proven so many times that if you approach it that way you end up with (A) quality and (B) an audience," notes Greenwood. "It baffles me when the network or studio decides that they have to strongarm the stories in a certain direction in order to get an early return. It's really jumping over dollars to save nickels in my mind. The 'Thrillory' was designed to capitalize on the success of *The X-Files* in the first place, so they should give the creative people all the license they can and have a little faith."

As Greenwood is well aware, however, network suits are not known for their trusting natures, and often feel the need to tamper with new shows.

"That was my number one concern when I had [my first] meetings about the show originally, and I'm just hoping that we can get through the first third of the season without turning the audience off with the network's decisions," Greenwood says. "I have no fear that if the show survives for more than half a season, we'll be able to get down to stuff that's interesting and compelling and thought-provoking. But [the hard part will be] weathering



the first half of the season while everybody and their cat makes judgment calls on whether the show is where we need it to be. [Network executives usually] look at the demographics and say, 'We've got the 19- to 35-year olds and currently they're into perverted sex; we've got to drive in that direction.'"

If network nervousness weren't enough, the show also has a deadly Saturday night berth to contend with. But Greenwood chooses to see a silver lining in this particular cloud, theorizing that since the stakes are considerably lower on Saturdays, a moderately successful show may have an easier time making it. "I would rather just be doing okay with a show that's really interesting and hasn't been discovered, than just doing okay because the show is mediocre," he laughs. "It's better to ask questions that are impossible for an audience to answer than to answer questions that they're not interested in hearing. *The X-Files* asks more questions than it answers, but in the meantime you've come to know Scully and Mulder as people, you see all their warts or you forgive them or you don't, but regardless, you have an opinion that makes you want to come back to either see them redeemed or to see them continue the struggle with the honorable fight." ♦

Going Nowhere

Bruce Greenwood enjoyed being *Nowhere*.

The actor, who's starring in *Sleepwalkers* this fall, took the long road to television stardom. After years of supporting gigs in series like *St. Elsewhere* and movies like *Passenger 57* and *Exotica*, he landed the lead in *Nowhere Man*, one of UPN's prize launches last year. The series, about a man caught up in a vast international conspiracy, gained kudos for the two-hour premiere, but it soon lost focus and withered in the ratings.

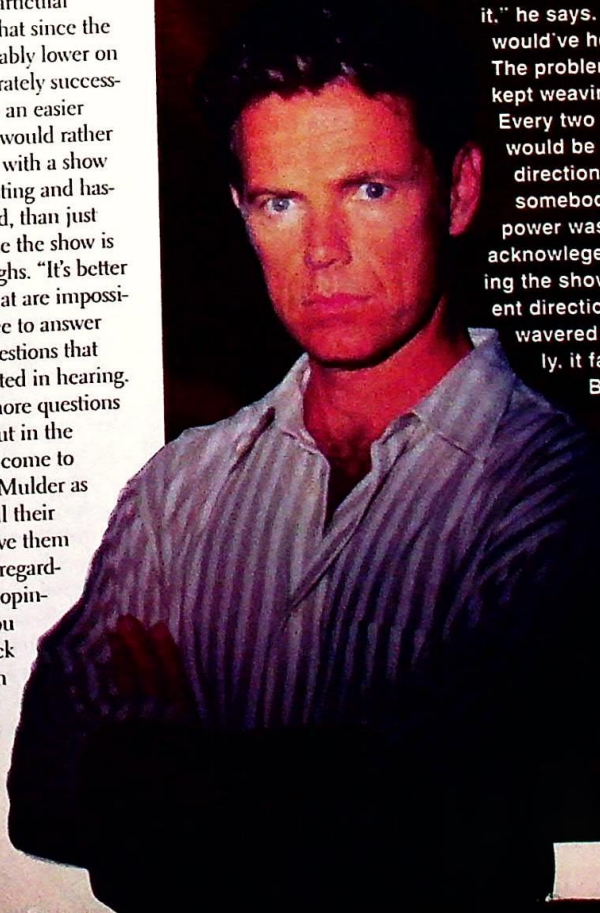
The show's failure still rankles, the actor admits. "There were an awful lot of cooks in the kitchen," he says. "It was a direction that UPN hadn't gone before, so everybody wanted to be involved in the decision-making. There were too many people with power—producers, the studio, the network—and they all wanted the show to be as good as it could be. But they all had different ideas of what to do."

By mid-season, the series was in obvious trouble, and Greenwood saw the decision-making process career totally out of control.

"[The show had] a fascinating premise, and I think if any one of the half-dozen or so people who had influence on any given day had been given all the power, it would have found one direction and stuck to it," he says. "And that would've helped a lot. The problem was that it kept weaving to and fro. Every two weeks there would be a different direction because somebody whose power was finally being acknowledged was pushing the show in a different direction. So it wavered and, ultimately, it failed."

By the end of the show's run, Greenwood, weary of the fight, admits he felt something like a sleepwalker himself.

—E.G.



Still Running

Years after *Blade Runner* hit theaters, it births a CD-ROM game

by chandra palermo

Since its release 15 years ago, Ridley Scott's science-fiction classic *Blade Runner* has proven that it definitely doesn't have the short lifespan of the artificial human replicants its hero hunts. In the past five years alone, the film has been rereleased in theaters, a letter-boxed director's cut appeared on video and laserdisc, a new series of *Blade Runner* books has appeared and online chat groups continue to buzz with debate about the meaning of the dark, complex movie.

But now fans of the cult favorite can do more than debate its many merits or watch it over again in new and better formats: Thanks to a new *Blade Runner* CD-ROM adventure game, they can actually live the movie.

Produced by the *Blade Runner* Partnership and Westwood Studios (the same outfit responsible for the breakthrough real-time wargame *Command & Conquer*), the game lets players prowl the same futuristic urban nightmare that Harrison Ford stalked in the 1982 film. It will appear on computer-store shelves in November, just in time for the annual Christmas gift frenzy.

In the game, players take on the role of Ray McCoy, a rookie *Blade Runner* (replicant hunter) in 2019 Los Angeles. When one of the few real animals left in the world is killed, the



L.A.P.D. suspects a replicant conspiracy. McCoy is put on the case. His assignment: Solve the mystery...and blow away as many replicants as possible.

"At first it is fairly easy to find a few of the more careless replicants, but during your investigation, you uncover a scam by Guza [your lieutenant], and he frames you as a rogue replicant," says the game's producer, Westwood Studios executive Louis J. Castle. "Now everyone is out to kill you. Your only hope is to expose Guza and find the remaining replicants."

But *Blade Runner* isn't just a *Doom*-style run-and-kill shoot-'em-up. Once you've tracked down the rogue replicants, you either blast them to smithereens or join their cause.

"The game ends with you resolving your conflict. You can escape with one of several love interests, you can turn coat and help the replicants with their plight or you can 'retire' [blow away] the lot of them and be honored as the *Blade Runner* extraordinaire."

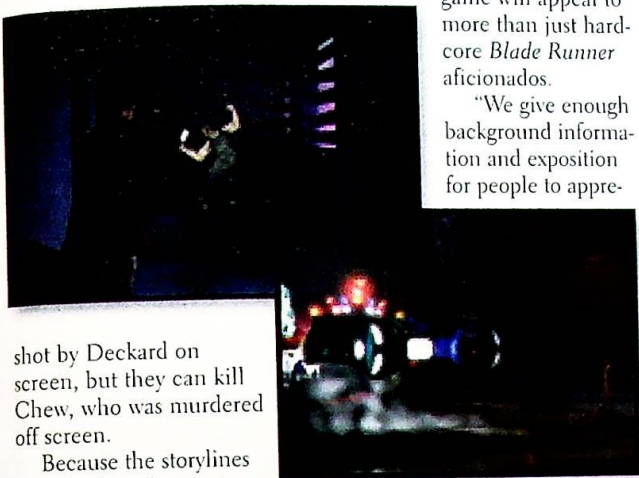
The game's storyline runs simultaneously with the film's: McCoy is hunting down replicants at the same time that the movie's hero, Rick Deckard, is pursuing his quarry. Players get to interact with characters from

Blade Writer

Rick Deckard lives on in the bookstores, too. K.W. Jeter's *Blade Runner 2: The Edge of Human and Replicant Night* (just out in paperback) continue the movie's story.



the film, but they can't change anything that happened in it. For example, players can't kill the replicant Pris, who was



shot by Deckard on screen, but they can kill Chew, who was murdered off screen.

Because the storylines run together, the creators of *Blade Runner* did everything they could to bring elements of the film to the game. Players use some of the high-tech tools from the movie, like ESPER optical analysis and Voight-Kampff empathy tests. Film footage is used, and many sets from the film were recreated for the game. And the creators also managed to get some of the film's original players to help out.

"We hired as many of the actors and actresses from the original film as possible," Castle says. "Sean Young, William Sanderson, Brion James, Joe Turkel and James Hong all return in their original roles. Syd Mead, visual futurist for the film, was hired as a consultant to make sure we could replicate the style of the film. He visited our studios in pre-production, production and post-production to make sure

we stayed on track."

Although the action and atmosphere come straight out of the movie, Castle says the game will appeal to more than just hardcore *Blade Runner* aficionados.

"We give enough background information and exposition for people to appre-

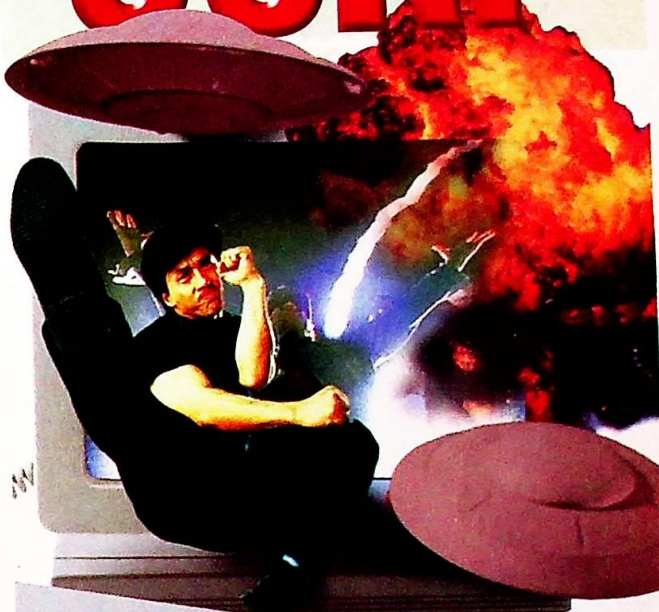
ciate the world and understand it even if they have never seen the movie," Castle says.

Castle thinks gamers won't be the only ones to be impressed by the game: Rival game designers will have to take notice of its innovative real-time, 3D environment. Castle hopes it will be as influential in the gaming industry as the classic movie has been in the film industry.

"This is the first simulator that tells a story," Castle says. "It is not a point-and-click story tree that we are so used to seeing in other adventure and movie games. You are free to do nearly anything in the world, and the world reacts and adapts to your choices."

"Over 70 characters move through the world and trade information about what they have seen, what they are trying to do and whom they view as friends and enemies," he continues. "You may or may not find your suspect at any corner. They may or may not decide to have a shoot out with you right on the spot. The uncertainty causes a tension you simply don't feel in predetermined story products." ♦

SURF



THIS

Looking for up-to-the-minute movie info?

Want to surf the best cinema sites on the Web? *CINESCAPE's* new online headquarters lets you jack in to the best the film world has to offer. Just what you'd expect from the publishers of *CINESCAPE* and *CINESCAPE* Specials, the last word in cutting-edge entertainment news.

www.cinescape.com

X-posé

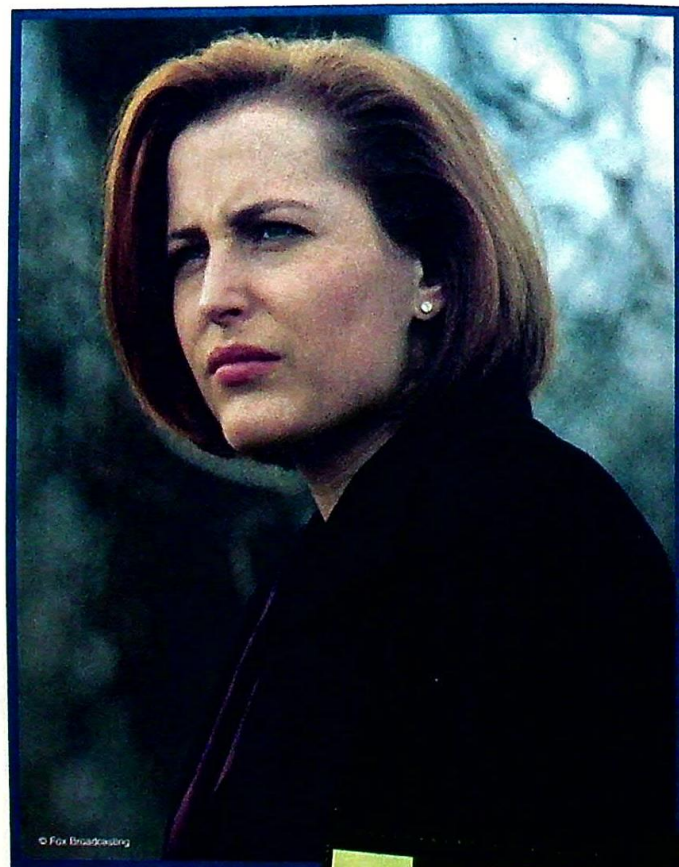
A new bio skimps on pictures...and facts
by douglas perry

Mmm, it's about time—a collection of risqué photos of *X-Files* star Gillian Anderson, tumbling out of her FBI business suit, lounging decorously in sheer lingerie, a splash of thigh and more than a wink of cleavage on display. And why not? The actress, in an effort to broaden her image, has certainly done her share of near-bare photo work recently, and no one in the publishing biz doubts just how quickly such an offering would disappear from bookstore shelves.

Alas not. Crack open the tantalizingly titled *Scully X-posed* (Prima, \$16) and you'll find all of six photographs of "the thinking man's crumpet" (all grainy black-and-white, to boot) and then a bunch of words, none of which tells you a whole lot about the white-hot actress.

"As an unauthorized biographer," writes author Nadine Crenshaw in the preface, "I have not personally spoken with [Gillian Anderson]. How, then, the reader asks, can I possibly guess who she is? My answer is, How can anyone?"

This is not a promising beginning to a supposedly tell-all biography, but at least Crenshaw, a romance and fantasy writer, doesn't try very hard to fool us. "The years of interviews [Anderson has given]," she writes, "have revealed an astonishing bit of intelligence about my subject, a fragment at a time." And since a *bit*, astonishing or not, isn't enough to fashion even a half-assed biography, this micro-opus doubles as a life story of Anderson's "on-screen character" as well. In other words, it's



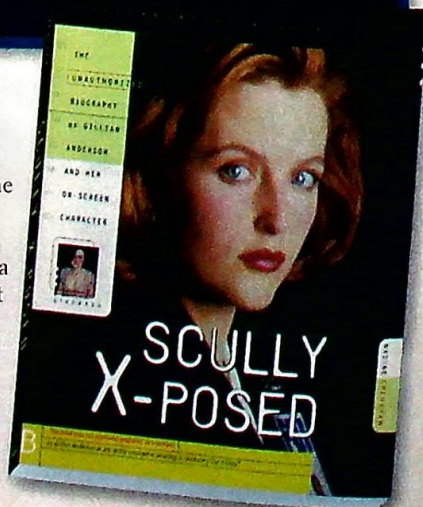
Book Report

Get those library cards ready, X-Philes: Harper Prism is planning to release its latest *X-Files* season guide—called *I Want to Believe*—in November.



mostly filler.

To be sure, Gillian Anderson's sudden and extreme fame as the star of the hip Fox TV series has made her the celeb of choice for magazine editors looking for a top-selling cover subject, so it was inevitable that quickie books would soon follow. In this, the second attempt at an unauthorized bio (following Marc Shapiro's equally superficial *The Anderson Files*, from which Crenshaw



quotes), Anderson's résumé is once again rehashed: the suburban middle-class upbringing in England and Michigan, her time as a drama student at the DePaul University Theatre School in Chicago, the waitressing jobs and small theater roles in New York City before catching the eye of *X-Files* creator Chris Carter.

Incapable of providing any depth or analysis, Crenshaw revels in meaningless—and often downright misleading—statements about her subject. Yes, as anyone who's read an article about the actress knows, the 29-year-old Anderson was a "punk" when growing up in Grand Rapids, Mich., in the 1980s, which means that she—ye gods!—died her hair and listened to the Butthole Surfers. Sounds like typical teen behavior to most of us, but Crenshaw plays it for far more than it's worth, closing the chapter with the kind of absurd overstatement—"Acting saved her"—that tilts this book into supermarket tabloid territory.

From there, *Scully X-posed* degrades even further as it turns to an "exposé" of Dana Scully, Anderson's TV alter ego. Here, in numbing detail, we get yet another episode guide with plot summary masquerading as insight, as well as sideline offerings like "Scullyisms" ("Mulder, you're nuts") and the best lines of each episode (one is, "Oh, Scully!"). There really isn't anything to say about all this.

In the end, we're left with nothing more than a cut-and-paste job, and not even a very good one. Top celebrity biographers wear the "unauthorized" label proudly—it means they have the freedom to move beyond the perpetual smiley-face that their subjects' agents, publicists and "people" force-feed the public. Bad celebrity biographers, however, use their outsider status as an excuse, and Ms. Crenshaw starts on the defensive in *Scully X-posed*'s preface and backtracks from there. ♦

Jackie Chan: *Inside the Dragon*

by Clyde Gentry III
(Taylor Publishing Co., \$18.95)

He's jumped onto a bed of real red-hot coals. He's hopped onto and off of speeding motorcycles, cars, trains, hovercrafts and helicopters. He's been punched, kicked, strangled and gouged. And, not sur-

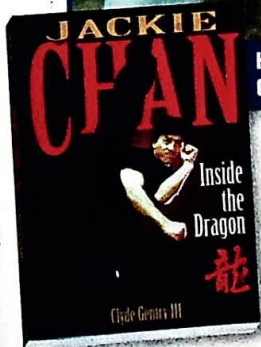
The author even acknowledges a detail many other Chan chroniclers tend to overlook: The master stunt man occasionally uses stand-ins, particularly for gags that could aggravate his many old wounds.

Gentry also brings to light details of Chan's seldom-discussed private life. The book reveals Chan's real name

various female co-stars.

But don't get the wrong idea. Gentry is no tabloid hack angling to wring a quick buck by digging up dirt on the latest flavor of the month. His tenure as editor-in-chief of the slick fanzine *Hong Kong Film Connection* has made him one of the Western world's most in-the-know experts on Asian action cinema. He's able to separate the champs from the chumps of the Chan oeuvre with keen insight, and his exhaustive review of his hero's film career is loaded with the kind of behind-the-scenes tidbits fans crave.

Most importantly, he has a firm grasp on Chan's impact on the film world. Early in his career, Chan fought for creative control of his films. Refusing to be a Bruce Lee clone, he pushed



KUNG-FU KING: Hong Kong action hero Jackie Chan is at home with foes and femme fatales.

prisingly, he's suffered brain hemorrhages, dislocated shoulders,

broken noses and just about every other injury a body can endure.

So is this Jackie Chan guy crazy? Not according to *Jackie Chan: Inside the Dragon* by Clyde Gentry III. Gentry's new, picture-packed biography reveals the smart, image-conscious movie star behind the reckless daredevil antics.

Of course, any Chan bio has to look at the outlandish, death-defying stunts, and Gentry doesn't ignore these important facets of the Chan mystique. The book is jam-packed with blow-by-blow, injury-by-injury recountings of Chan's onscreen derring-do.

(Jacky Chan Kong-sang) and the star's poverty-stricken childhood. (According to Gentry, Chan's parents were so poor, they briefly considered selling their newborn son for \$26.) Readers also get a glimpse of life at the Peking Opera, the academy where a young Chan was trained in acrobatics, the martial arts, makeup and singing. (Apparently, Chan wasn't always destined for action-hero machismo: During his Peking Opera days, his nickname was "Big Nose" and he was considered a good singer, a so-so fighter.)

Chan's ultra-secret love life comes under review, too. Chan has been mum on the subject since news of his marriage to actress Lin Feng-chiao prompted a young fan to kill herself. Yet the author manages to unearth a few details about Chan's lack of marital bliss and his romantic links to



his movies in a new direction, away from the ultra-serious revenge stories of the past and toward a new emphasis on humor and large-scale stunts. In the process, he single-handedly created a new action genre: the kung-fu comedy. There are passages where Gentry's enthusiasm overpowers the text, and the analysis gives way to fawning praise of the actor and his accomplishments. But if he occasionally lapses into hyper hype mode, at least he does so with Jackie Chan-like panache.

—Frank Kurtz

General Hospital in Space?

The real reason you love 'Babylon 5'



The Last Word by Mark A. Altman

LIKE BABYLON 5. I like it a lot. And why not? Since the show premiered in first-run syndication in 1993, a considerable cult following has developed around the series, which could legitimately be considered the first science-fiction show by sci-fi fans for sci-fi fans—as well as the first sci-fi show to be publicly adopted by the pocket-protector set at NASA.

But if the series, which begins its fifth and final season this January, has been embraced by science-fiction aficionados and tech-heads alike as the ultimate in genre television, it can also be embraced by those viewers who typically forgo jet-propulsion tests while watching TV in favor of more mundane tasks like vacuuming. After watching the show through four seasons, I've come to realize that the show that fans and critics praise as reinventing the idiom in which SF stories are told is actually doing so by embracing an even more entrenched genre—the soap opera. Look closely: there's the captain falling in love with an alien ambassador; there are feuding clans; there's betrayal by close friends; there are bad jokes galore. It's all the fodder of the afternoon soap opera, Luke and Laura in space. And, hey, there's nothing wrong with that. Storytelling is about conflict, right?

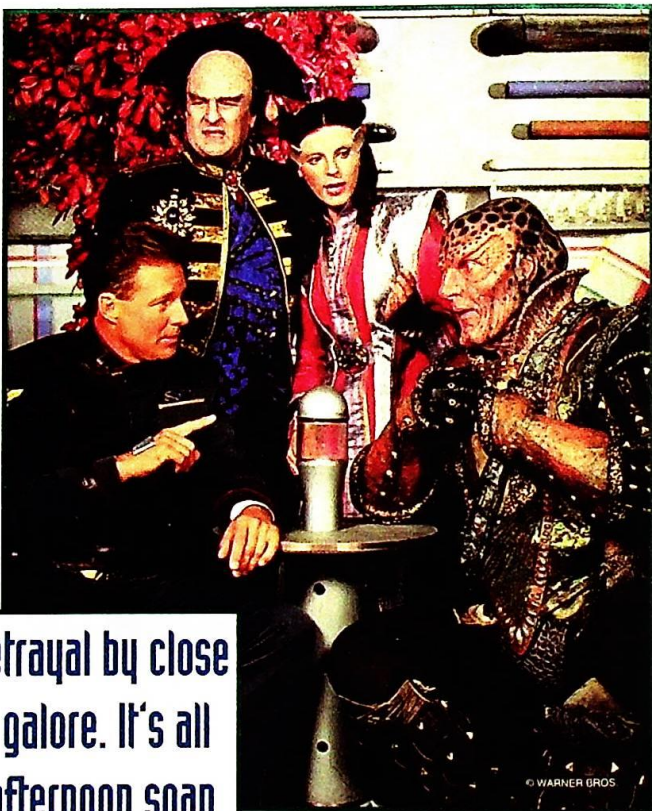
Perhaps nothing validates this thesis more than creator Joe Straczynski's avowed passion for the first prime-time soap opera for people missing a few brain connectors. I'm speaking, of course, of David Lynch's surrealistic *Twin Peaks*. *Babylon 5* has followed a similar pattern in its storytelling. It began with an intriguing premise (a United Nations in space) that evolved and mutated before culminating in the resolution of the Shadow War (the equivalent, in *Twin Peaks* terms, of the revelation of Laura Palmer's killer), and then skidded to an abrupt halt, as if the writers had run lemming-like onto the San Diego freeway midway through a story conference.

In the wake of the Shadow War flame-out, JMS (as Straczynski is called by the show's fans) explored the Minbari Civil War ("Atonement" is a little goofy, though it boasts some great moments involving Delenn's mentor Dukhat) and a coterie of other, smaller plots as he attempted to

guide the show back on track. And like Lynch did with *Twin Peaks*, Straczynski did remarkably well. While *Twin Peaks* rebounded with the Windom Earle arc, *B5* found itself on secure footing with the rebellion against Earth and the Judas-like betrayal by Garibaldi. In one of the show's best guest performances, Efrem Zimbalist, Jr., sizzled as morally ambiguous businessman William Edgars, who brings the former security chief into his web. (John Vickery as Neroon was also superb, by the way.)

Yes, I still have legitimate gripes about the show. For one, I don't think Straczynski should attempt to write every episode. And minor problems like the lack of ADR looping (when the actors go back and re-record

But these are quibbles. In the end, it doesn't pay to dwell on the negative with a show like *B5*—it's a great soap opera and one of the best science-fiction shows on television, and we should be thankful it's still with us. *Babylon 5* is a series that has truly defied the odds—premiering at a time



"Feuding clans, betrayal by close friends, bad jokes galore. It's all the fodder of the afternoon soap opera, Luke and Laura in space."

their dialogue in postproduction) sure point up the series' limited budget. The show reeks of production sound with none of the attendant bleeps and bleeps, lacking the ambient background noise that makes the various *Trek* series so credible (e.g. engines, computer noise, background characters, etc.). On some weeks, the show looks and sounds like a high school play, with sliding doors that sound like cardboard; the whole thing makes you wonder if someone is going to accidentally fall through the scenery.

when the *Star Trek* juggernaut was the only sci-fi that ever stayed on the air longer than a year. And this is largely thanks to the tenacity of *B5*'s creator. He may get some criticism of the kind I've just displayed here and worse, but with the show entering its fifth and final year on TNT, where Straczynski will be able to resolve his long gestating story arc, he'll get the last laugh. ♦

Mark A. Altman is the former editor-in-chief of *Sci-Fi Universe* magazine. He is a frequent commentator on the *Sci-Fi Channel* and co-author of the *Captains' Logs* series from Little Brown & Company.

HUMAN
SACRIFICE!

GENOCIDE

THE END OF
THE WORLD IS HERE!

BLUE SEED

THE ANIMATED SERIES

The ultimate destiny of the planet EARTH
will be decided as an elite team of
special agents faces off against an
ancient race of creatures whose attempts
to enslave humanity have given rise to man's ancient
legends of shape-shifting **MONSTERS & DEMONS!**

Now available on home video at

SUNCOAST
MOTION PICTURE COMPANY
We Know Movies

ANIMATION FOR A
NEW GENERATION!

OV FILMS
ad lms m



Enter The Interactive World Of THE X FILES

CASE FILES

SURVEILLANCE

CHARACTER DOSSIERS

DESKTOP DESIGNER

UNRESTRICTED ACCESS

IT WILL CHANGE THE WAY YOU LOOK AT THE X-FILES.

You've hacked into a highly classified secret government website giving you unrestricted access to The X-Files.™ Browse through case files, character dossiers, evidence records and other top secret materials. Tap into live video and audio surveillance.

At long last, "Unrestricted Access" has been granted to X-Files™ fans everywhere.

Windows® '95 CD-ROM



THE X-FILES™ and © 1997 Twentieth Century Fox Film Corporation. All Rights Reserved. "Twentieth Century Fox," "Fox," and "The X-Files" and their associated logos are the property of Twentieth Century Fox Film Corporation. All Rights Reserved.